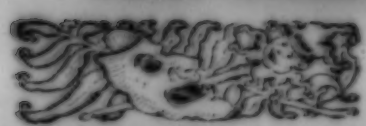
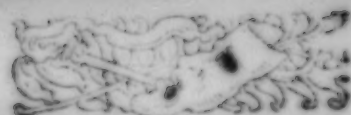


THE CHRISTMAS MIRROR WILL BE READY THURSDAY, DEC. 10.



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MAY WALDRON (MRS. STUART ROBSON).

From Photo by Falk.

AT THE THEATRES.

Standard.—La Dame de Chailant.
Drama in four acts and six tableaux, by Giuseppe Giacomini.
Produced Dec. 7.

Comtesse de Chailant, Sarah Bernhardt.
Donna Clara, Jane Mear.
Donna Isabella, Gertrude Fienry.
Donna Isabella, Gertrude Fienry.
Donna Isabella, Gertrude Fienry.
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Donna Isabella, Gertrude Fienry.

In many respects *La Dame de Chailant*, the new drama written for Bernhardt by one of Italy's leading dramatists, is a strong play. Its production at the Standard, last Thursday, was its first presentation on any stage outside of Italy, and the event naturally drew one of the most brilliant audiences that has assembled during the Bernhardt engagement.

The Lady of Chailant adds another to the list of infamous women in history and legend that Sarah Bernhardt has chosen to impersonate. Like *La Tosca*, *Fedora*, *Cleopatra*, the Countess of Chailant is stupendously bad—so bad that the play seems more like a series of tableaux of some medieval legend than a transcript from life. Murder for murder's sake is the keynote of the lugubrious, and but for the romantic setting which interested and charmed the audience, the success of the drama would have been doubtful.

Giacomini has two good acts in his play, and in these two acts Madame Bernhardt's acting equaled anything she has ever done—which is saying much. She has entered Count Gaizzo to her apartment in the Chateau de Chailant and after plying him liberally with wine, she suggests that he kill her lover, Count Massimo. Gaizzo, flattered by this extraordinary attention, and light-headed from the wine, attempts to kiss her as a guarantee of good faith, and the Countess, exasperated with rage, banishes her from the room, and vows to have him killed. This scene is the best in the play, and Madame Bernhardt's acting thrilled every person in the audience. Her "business," when she attempts to secure the Count's word, thereby effectually sobering the latter, was particularly fine. On the fall of the curtain she was recalled six times.

This play began well. But the succeeding tableaux did not come up to the excellence of that admirable second act. They were vague, and contained such lapses as to lead one to suppose that half the play had been cut in rehearsal. The motif for the Countess' wickedness was absent; the presence of the other characters was not satisfactorily explained, and, in the last act, the play is ruined artistically by the odd and transparent device of making the heroine sympathize by the Countess' reformation just as her head is about to be chopped off.

Darmont was excellent as Count Gaizzo. His acting in the drunken scene is the best thing he has done here. Mame played Father Bandelli, and, acting under instructions from the author, made a low comedy part of the character, which was a grave mistake. This mistake was the one false note in the performance. Rebel was dignified and manly as Count Massimo. Indeed, the entire company contributed largely to the comparative success the play met with.

The warts were longer than usual, but we must acknowledge that each stage setting was superb.

Thalia.—The Battle of the Teutoburg Forest.

Drama in five acts and six tableaux, by Heinrich von Kleist.
Produced Dec. 7.

Hermann, Hilmar Knorr.
Tausenfeld, Anna O'Brien.
Rimold, Master Wike.
Adenart, Master Burt.
Marbod, Master Burt.
Actarian, Carl E. Seemann.
Thunheim, Gustav Strassman.
Dagobert, Fritz Haas.
Siegart, Carl Rosen.
Gruellin, Gustav B.
Ventrill, Carl Sack.

The critics have been calling for misanthropy for a number of years.

The New Yorker company gave it to them on Monday night at the Thalia Theatre, and it gave it to them with a degree of detail that distracted.

The play presented was *The Battle of the Teutoburg Forest*. It is a drama in five acts and six tableaux by Heinrich von Kleist. It relates the invasion of Germany by the Romans. The Roman general is Quintus Varus. He runs up against a German Prince named Hermann, who pretends to aid him, but who, in reality, deceives him, and eventually destroys the Roman army. Then Hermann offers the crown to his ally, Prince Marbod. Marbod refuses it, and declares that Hermann should be King. Every one, on both sides of the footlights, agrees with Marbod, and Hermann gets the crown. That is the end.

Hermann does not get his crown without a great deal of plot and counter-plot. He goes on his people by enlarging upon the cruelty of the Roman soldiers. There are incidents, invented by the author, that are well contrived and genuinely interesting.

The scene between Marbod and the two children of Hermann, who have been delivered to him as hostages, was pretty, and it was acted by Mathieu Pail with a ruggedness and benignity that won him three curtain calls.

Hilmar Knorr was a stalwart and picturesque Hermann. He acted with much vigor and feeling. Gustave Kober is too small in stature to awe, but, in other respects, he was an impressive Quintus Varus.

Anna Haverman acted the part of Thunheim, wife of Hermann. She is matronly. She acts with the ease and skill that is acquired by experience.

The battle, from which the play takes its name, was acted with splendid effect. The mob was wonderfully drilled, the movements of those on the stage were varied, and natu-

ral, and should be seen by local stage managers. The play is excellent, although not extraordinary.

Bijou.—The City Directory.

It is a crowded house is an evidence of merit. The City Directory is the best play ever written. It returned to New York on Monday night after what its advance agent assures us is the most astonishingly successful tour ever made by a theatrical company. Be that as it may, the new City Directory is certainly better than the old—if that is any recommendation.

The plot has been strengthened and made a little more plausible. The music has been written, new dances introduced, and, best of all, new faces added to the company. As it is now presented the City Directory is a remarkably amusing farce-comedy.

Dan Daly played the manager, and while we dislike to make comparisons it is only just to Mr. Daly to say that his work was far cleverer than that of his predecessor, William Collier. The manager is really a brilliant bit of burlesque acting.

Luke Schoolecraft, who has wandered from the field of minstrelsy into the swamp of farce-comedy, was clever as a negro servant. It is a pity, however, that Mr. Schoolecraft should have strayed.

S. C. Marvin played an impossible advance agent in an impossible manner, and created some amusement.

Lillie Eldridge was the Mrs. Solon Smith, and was amusing. The daughter of "Aunt Louisa" is too like her mother to be in farce-comedy—she deserves a better fate.

Amelia Glover is still with the company, and her dancing is as graceful as of yore. The rest of the cast was excellent. The scenery was new and appropriate.

In its new garb *The City Directory* should have a successful season at the Bijou Theatre.

Park.—Kerry Gow.

Joseph Murphy in Fred Marsden's successful play, *Kerry Gow*, was not greeted by as large an audience as the play and company merited. What it lacked in numbers, however, it made up in applause.

Joseph Murphy repeated his success as Dan O'Hara, and his songs, "Kitty McCloy" and "Three Little Words," were duly encored. Belle Melville was a pretty Nora Drew, and acted her part with force and vigor.

Frederic Sackett, as Raymond Drew, did fairly well. Paul Scott was a clever and humorous Major Gruff. Walter Craven as V. Hay, E. H. Stephens as Patrick Drew, and F. De Vere as Captain Sydney, were all good in their respective parts.

Long Packer's.—Variety.

A large audience was present Monday evening to witness the efforts of a large list of variety talent.

Maggie Cane was the favorite of the evening and sang her song "If I Dreamed a better man than I am" in a manner that immensely pleased her hearers.

Monroe and Mack, Sam Dearn, Mlle. Monillo, with her educated spangles, received well merited applause and the remainder of the performers were acceptable.

Grand.—Jack Royal of the 92d.

The G and Opera House was crowded on Monday night to welcome "Nym Crinkle's" play, *Jack Royal of the 92d*, to the West Side.

This play was fully noticed in these columns at its initial New York production a couple of weeks ago. Harry Lucy as the star was fairly successful. In the cast were Myron Calise, James Lackaye, J. H. Fitzpatrick, Mary Hampton, Cicely Wood, and Mary Haggerty.

The management of this piece is now in the hands of W. A. Brady. We may expect a vast improvement on this production in the near future.

Casino.—The Tyrolean.

A comparatively new treat was presented to the appreciators of light comic opera at the Casino on Monday night. *The Tyrolean*, which had been seen heretofore only in part, was presented then in its entirety, and as such it scored a success. The large audience present frequently manifested its approval and appreciation of the artistic performance of the opera.

Louis Brandt has replaced Annie Meyers as Christel. Miss Brandt was as nice and buoyant as ever. Ferdinand Schuetz is torpid as Count Stanislaus. Marie Tempest continues as Adam.

People's.—Thelma.

Clara Morris as Odette in Sardou's play of that name, was welcomed to the East Side by a large audience at the People's Theatre on Monday night. Miss Morris appeared to be enjoying the best of health, and was supported by the same excellent company that appeared with her earlier in the season at the Fourteenth Street Theatre, and afterward at the Grand Opera House.

Niblo's.—Gus Williams.

Keppler's Fortunes, with Gus Williams as the star, amused a large audience at Niblo's on Monday night. The play and star have been seen in this city a number of times, and noted in these columns. Keppler's Fortunes is admirably suited to Mr. Williams. In the supporting company, which is entirely satisfactory, are H. B. Bralley, Walter M. Hodges, W. H. Tillard, Stuart Bodock, Florence Vincent, Rachel Sterling and Laura Lorraine.

Windsor.—A Dark Secret.

Before long *A Dark Secret* will have to change its name. By this time almost everybody knows it. Still, a large audience was thrilled on Monday night by its most climaxes and watery situations. The com-

pany was competent. George H. Hosmer is still the earman who wins the Henley regatta.

Jacobs.—The Bandit King.

James H. Wallick appeared on Monday night in his time-worn, but still popular play of Western death and destruction. Mr. Wallick was welcomed by his friends in all parts of the house. He rode his horse with his usual ease. The cast that supported him was satisfactory.

At Other Houses.

Augustus Thoma's exceptionally successful comedy drama, *Alabama*, continues to be seen nightly by audiences that fill Palmer's large auditorium. There is no play in town that is more satisfactory in every way than this one, and it is interpreted by a cast that will be memorable. To-morrow afternoon Margaret Fleming, by James A. Herne, will be given a special performance. New Yorkers will have a chance to judge for themselves as to the merits of a play over which Boston has gone into spasms of intellectual delight. The cast at Palmer's will include Mrs. Herne, Mattie Earle, Nellie Lingard, E. M. Holland, Walden Ram-ay, Edward B. H. Charles Harris, E. S. Ables, and Ben Singer. On Thursday afternoon of next week, Mrs. Scott Siddons will be seen in a new play adapted by Harry St. Maur.

Last night saw the exit of Henry E. Disney and the Man with the Hundred Heads from Herrmann's. To night will be produced *The Junior Partner*, a light comedy by MM. Bisson and Carré, the authors of the originals from which Mr. Wilkinson's *Widows* and Dr. Bill were adapted. The cast will include Mrs. Dion Boucicault, Mrs. McKee Rankin, Henrietta Crossman, and Vincent Sternoyd. The *Junior Partner* was named by the authors *The Mouse Trap*, but as both Sydney Grundy and William Dean Howells have written plays by that name, was given its present title. The play has not yet been seen in any country. It was planned to act it to-night in Paris, but the Frenchmen lagged in rehearsing, so the American eagle can flap its wings over the fact that to-night's performance of the comedy will be the first on any stage.

It has been decided by the powers that be at Harrigan's that the first night of *The Hognans* shall be on Saturday night of this week. Retily and the 400 is still coming quantities of money and who leaves the stage of this cosy theatre it will leave many people eager to see it again. The new play, it is announced, will be just as "local" as it can be. May it be just as successful as it is local!

This is the last week of Sarah Bernhardt at the Standard. To-night, Giacomo's *La Dame de Chailant* will be acted; on Wednesday, *Camille* will be put on; on Thursday, *La Tosca*; on Friday, *Paroline Blanchard*; on Saturday matinee, *Fanchon*; and on Saturday night, *Paroline Blanchard*.

Paulus is in his second week at Koster and Bial's. The Frenchman sings his boulevard songs with great effect. His mimicry is most enjoyed. Next month Paulus leaves this country.

At Proctor's, *The Lost Paradise* is doing good business. Several of the scenes are strong, and the interest is continuous. Sydney Armstrong is admirable as the heroine, and Maude White as the little factory girl is pathetic.

Lady Bountiful at the Lyceum does not seem to be a great, big, blustering success. But it continues on the even tenor of its way, and its theme and treatment are sufficiently earnest and engrossing to attract hundreds of what Richard Mansfield terms "thinking people."

The Cadi tom fools before very many people at every performance at the Union Square. His song in the last act about *The Prodigal Son* goes with a roar always. Mr. Seabrooke is nimble in the title part, and Lizzie Hodson Collier, Ruth Carpenter, and Jennie Goldthwaite make a trio of pretty girls comparable with any.

Francis Wilson at the Broadway has about the largest house in the city to fill. He is doing a very good business in *The Merry Monarch*. Rehearsals of *The Lion Tamer* are in progress, under the direction of "Papa" Barker, and the new opera will supersede *The Merry Monarch* within a month.

The run of *Mavourneen*, with J. J. Scullin as the Irish lad, will end at the Fourteenth Street Theatre on Jan. 2. This is still quite a way off, however. The one hundredth performance will be on Dec. 24. Souvenirs will be distributed.

In spite of dark rumors of salaries not being paid and troubles breaking thereby, Underhill puts on her supper every night at the Academy of Music. This is strictly a holiday production. It falls into the category with Macy's window. Two new dances have been introduced. Nina Farrington who appears as the queen of chappies, is undoubtedly consoling herself with the reflection that she got a nice fat ad, without even stars, by being attacked by b; ruffians while sitting at night through the park with a chaperone.

This afternoon a professional matinee of Miss Helyett will be given at the Star and souvenirs are being made ready for the fiftieth performance of the musical comedy, which is looming into sight.

La Cigale basks in the sunshine of success at the Garden Theatre and is largely affected by the gilded aristocracy of the city.

Mrs. Scott Siddons will appear in an adaptation from the French by Harry Saint Maur, entitled *What a Woman!* at Palmer's on Thursday afternoon of next week. The piece is a comedy, that follows the lines of *L'Aventuriere*. Mrs. Siddons is rehearsing assiduously, and he believes that she will meet with success in her experiment of leaving the Shakespearean drama for a modern role. She will be supported by an excellent cast, including Mr. Saint Maur.

IN THE WINGS.

OSCAR HAMMERSTEIN had a look of extreme satisfaction on Saturday as he hurried up Broadway. "What is it?" I asked. "Why," he said, "I have engaged Mrs. Bernard Bore to open my new Murray Hill Theatre. She's a good one, isn't she?" "When does she open it?" "In November, for a month. Don't you think she'll suit? She'll go, won't she?" Then the manager hastened towards Harlem.

JAMES T. POWERS is negotiating—what a delectably vague word—for *As Large as Life*, by Arthur Shirley, the English playwright. It is a simple pure farce comedy. This makes me remember that Powers said last Spring that he intended to abandon farce comedy and try his hand at pieces of a lighter order—light comedy. Can Powers have changed his mind?

ROLAND REED has read *Culprits*, a comedy by Arthur Law. Reed, I hear, thinks well of it. It is quite likely that he will accept it.

"The rural public is not such a fool as it looks," said Joseph Brooks, W. H. Crane's manager. "Second-rate attractions can't palm themselves off on a town on the strength of big press work. It is quite a custom for managers to give a play a 'run' in New York with a special cast. The salary bill is enormous, and little money is made. But the special cast is praised, and the manager can put on his posters, when he sends the play on tour. 'From its New York run' the road company is made up of inferior actors, and the scenery is not the same. Then the manager complains: 'Bad business; country not prosperous.' It is simply that the country folk have discernment. A worthy attraction makes money right along—whether the crops are fine or not."

Mrs. M. FRENCH-SHELDON, I am informed reliably, is anxious to arrange to go on a lecture tour of America this season. Mrs. French Sheldon, a few years ago, made into English Flaubert's "Salambo." The translation was remarkable for errors. Mrs. French-Sheldon did not succeed in adapting the French idiom to the English language. The next that was heard of her was that she would penetrate into darkest Africa at the head of a small band of followers. The New York *World* boomed the project. Mrs. French-Sheldon "penetrated" a way, and then the African fever and other troubles proved too much for her. It is on the strength of her African fizzle, I take it, that she wishes to lecture here. She considers that her material is unique, and she has illustrations. And then her own book, relating her experiences in Africa, will be just out. My advice to Mrs. French-Sheldon is, don't. We are tired of darkest Africa over here. Stanley has "worked" it out. Try any place but darkest Africa.

DAVID CHRISTIE MURRAY has gone into bankruptcy. His assets, oddly enough, are the profits he has had from the performances of his play, *Ned's Chums*, over the American rights to which there has been so much discussion between him and Harry St. Maur.

The first act of Archibald Gordon's *Thar Girl from Mexico*, in which Mr. and Mrs. Sidney Drew will star next week, is, it is said, very moist, the only dry thing in it being its humor. Champagne will be opened *ad libitum*, and there is a rumor on Broadway that on the fourth performance it will be passed around to the audience. Brandy and soda is drunk many times in Act I, by the principal actors. It is an open question whether or not the same cast will appear in Act II.

ALEXANDER DUMAS' new play for the Comedie Francaise will not be completed before next Spring. He has been at work on it for three years.

The Actors' Fund is almost ten years old. Lester Gurney, the secretary, and I were looking over the original list of members. There were fifty-seven men listed; sixteen of them are now dead. They are Lester Wallack, William Henderson, Dion Boucicault, John McCullough, William Warren, Samuel Colville, Bartley Campbell, Frank Channing, J. T. McCauley, David Bidwell, John T. Raymond, John Duff, John E. Owens, P. T. Barnum, Lawrence Barrett, and W. J. Florence. Who next?

I HEARD a bit of gossip in the wings on Monday night that, if not inflated, is worthy of repetition. It is that the proprietor of the Palm Garden on the Bowery and Henry C. Miner intend to build a beer garden on Twenty-ninth Street between Broadway and Sixth Avenue, similar to the gardens in Berlin, Hanover, and other German cities. Ground is to be broken at once—so runs the story, and it will be brilliant in lights, music, and wine.

THE JOHNS, the recent success at the Vandeville, has been bought by Charles Frohman. It will be acted by his stock company at Proctor's next season. It is a comedy drama by Gilbert Guion and Maurice Denier. Lewis King, the Paris correspondent of the *Times*, says that the success of the play is immense.

THE season of Ford's English Comedy company will close on Saturday night at Wilmington, Del. That will cover the fifteen weeks originally booked. Inability to secure good dates is the reason given for closing. The tour in the South was a pronounced artistic success.

FLORA MOORE and her company of comedians will appear in *Zig Zag* at the Windsor Theatre next week.

AMY LEE is rehearsing *Euchred* at the Union Square Theatre and at Gustave Frohman's Exchange.

“UPWARD AND UPWARD.”

Morning News, Dallas, Texas.

It has been decidedly interesting as well as profitable to the reader of dramatic literature to note through the past few years the upward and upward progress of *The New York Dramatic Mirror* toward the nearest approach that is possible to perfection. The paper has been continually improved until at its present state of maturity and prosperity it presents little opportunity for further improvement. Its able criticisms and extensive theatrical news have justly won for it a most extensive circulation, not only in this country, but in England and France, where it is recognized as the leading organ of American dramatic art.

WANTED.—A THEATRE.

Education and refinement applied to things theatrical in our country would certainly be a heaven which would go far towards leavening the lump.

That a few of our managers have endeavored, and are endeavoring to move forward in the right direction their most capable critics must allow, but even they are hampered by the tradition of ignorant custom and by the support of an ignorant public, who are their best patrons.

In our community, however, there exists a large class of people who rarely go to the theatres, not from any prejudice, but merely because their intelligence is either insulted by the inanities they are invited to applaud, or because their taste is offended by travesties upon the homes in which they live.

Such interiors for instance as we have seen in the so-called “society-comedies” of the day are surely more suggestive of alambic bar-rooms, and east-side dance-halls, than of a home furnished by people of gentle breeding. To the young clerk who lodges in the top story of a cheap boarding-house such scenes may appeal. A street fakir is entranced by the colored lights of a beer garden.

There is probably nothing so misleading in its title as the “society comedy,” unless it be the “lady who takes in washing.”

We often feel sympathy for the simple-minded folk who have paid their dollar to catch this mimetic glimpse of a fashionable boarder, or to sit in imagination in the same hall-room with the beaux and belles of New York and Newport.

And yet there are those who are not deceived by this very bad imitation, and who clamor for something more genuine. Their little *paté de mouton*, “Manners,” or “Hints on Etiquette,” do not seem quite to accord with the conduct and speech of these would-be faibles.

And here let me say, that never on a first-class stage of London or Paris could such social anachronisms be possible. Neither Mr. Tree of the Haymarket, Mr. Hare, of the Garrick, Mr. Alexander, of the St. James’, Mr. Koning, of the Gymnase, Mr. Carré of the Vaudeville, nor Mr. Porrel, of the Odéon, (all of whom represent this class of play), would ever burlesque a society to which they cater and in whose midst they freely move.

There is another point to which it is high time public attention should be called. That same band of charitable dames, who formed a league in protest of the treatment of shop-girls, and who advocated the introduction of art in the homes of the poor, would do well to make a tour of the actors’ dressing-rooms in our metropolitan theatres, not to mention those out-of-town.

There is hardly a public place of amusement in our city where the dressing-rooms have been constructed with any deference either to sanitary principles or to ordinary comfort; yet in these ill-ventilated, cheerless—and many of them underground and ill-lit—apartments the ladies and gentlemen of the profession, from whom faithful service and artistic inspiration are expected, are forced to spend hours of their days and nights.

I know personally of more than one instance where the seeds of lifelong ill-health have been sown by these malarious influences. Venerable as is the building, and devoid of our so-called “modern improvements,” the “loges d’artistes” at the Théâtre Français would, indeed, furnish models worthy of imitation, but I need not single out this leading theatre of the world, for in the first-class theatres of both London and Paris, the ugly and unhealthy dressing-rooms here so universal are there unknown. We doubt whether they would be endured.

In remedying the existent state of things, there are no practical nor pecuniary difficulties that could not be overcome, provided the managers, lessees or owners of our theatres were in sympathy with this needed reform.

It has been found a short-sighted policy to ask a laborer to work more than six days out of seven, or more than eight hours out of twenty-four. Human vitality becomes exhausted. Brain force must be husbanded. How well Hamerton has shown us this in his “Intellectual Life.” In the name of common sense, we ask how any man or woman who thinks and who feels can give eight good performances a week unless body and mind be at the same time nursed and nourished?

The trainer of a racing-stable understands and appreciates the primary principles of hygiene and would never jeopardize his interests in ignoring them. There is no doubt that our public would be quick to support a manager who would establish a theatre on a new and higher plane.

It is not enough that the seats should be softer cushioned, that the electric lights should be more deftly handled, that the decorations should be more elaborate, or that the fire regulations should be more strictly observed. All these excellent things can be supplied by architect and overseer. What we are clamoring for is a theatre inspired by

education (i. e., brains that have been cultured); a theatre where, whether it be tragedy or farce, our mother-tongue shall be spoken with correctness and with agreeable accent; where stage-mounting shall not savor of West Fourteenth Street, and where before and behind the footlights the same atmosphere of courtesy and consideration shall prevail as in a gentleman’s household.

There is nothing in this demand that is either ideal or impossible. It is not a question of cost, or of abnormal enterprise, but merely of progress and propriety.

Let the hand which guides the practical machinery of a theatre be a hand directed by a broader culture, and by a keener comprehension of “social amenities.” The rest will then shape itself.

ELIZABETH MARY.

VOICE.

Words are the medium of the author’s mind; voice, the medium of the actor’s mind. An actor may have the comprehension of all the author’s sentiments, but without certain power of voice he cannot convince his auditors of his own intelligence. Many clergymen fail to thrill their listeners with their most noble thoughts for lack of voice to utter them with interest and sufficient power. An actor may be skilful, effective, and pleasing, but without a voice of power he can never be great.

There never was a great actor who did not possess a great voice. I use the word great in its true significance. It has become a deplorable custom to utilize this superlative in qualifying a skirt dancer or an aschmatic clown. A great actor clearly means one who is grand in the personation of lofty characters, that require great power.

All the great actors are those whose voices have thundered out great passions and made insignificant the brilliant twinkle of the little stars with the ocean-like roar of their majestic waves. It does not follow that an actor who has a great voice should roar and howl and show his height and depth and breadth of tone—we all know that to be a fault of method—but a great power must underlie every live he utter, and one must feel in listening that he is able to reach any human possibility, which must always be unlimited.

If an actor’s voice is limited or defective he can never be great. Therefore, I argue that the most important requisite for greatness in an actor is voice. What special quality at once distinguishes the actor and stamps him among his fellows as their superior? Voice!

This is proved every day on the stage. In any company of actors who attempt great plays, the man with the best voice stands indisputably first. An actor of experience and certain dramatic gifts can give, we will say, a good performance of *Macbeth*. But, suppose *Macduff* rings out his lines in tones that overwhelm *Macbeth*, and shakes the very rafters with his cries of “Horror!” and stirs the soul with true wails of grief, and melts our tears to his in pity for his sorrows—who knows better than this same *Macbeth* that he is standing before his superior?

I am sure that actors feel that voice is the first essential for greatness. Tone? Ah! that is another thing. Tone comes after voice. Voice is the foundation.

A rural friend of mine, who is a close student of Shakespeare, once said, “Well, I always had the same thoughts in my head, but somehow never could get ‘em out.” Shakespeare get ‘em out. An actor must get his voice out. When he don’t it is because he can’t. To prove this, imagine for one moment an actor with a great voice not showing it. Or, fancy an actor who has spent his life in straining and gasping for one good, round, full tone, saying “Voice? No; that is a prehistoric accessory to the stage!”

Forrest was the last man who was vulgar enough to lift up his great lungs and disturb the public ear. These are days of suppressed power. Forrest would not dare play *Othello* and Lear now were he alive as he did then. Yet see the public does not expect it, and the critics—dear! dear! they never would stand it nowadays.

The public and critics now go to see and not to hear, and they are not going to be shocked or offended by hearing too distinctly. Fancy this actor waking up one fine morning (it would be a great day to him) with a voice “on him” (as they say sometimes) the lost chord found. Do you think he would hide or suppress it on demand?

Managers who engage actors to successfully present plays of the “suppressed power” school simply select those who have no surplus of voice to suppress; or, in other words, actors who do not suppress anything, but act up to the full extent of their strength. The “suppressed” school predominates; consequently there are few actors living who have much power of voice.

To suppress one must first possess. Voice commands attention. Its quality and modulations inform us if its owner is refined, sincere, intellectual, broad, self-poised, sympathetic, or the reverse of these characteristics. In woman especially is voice the tale outlet of her whole nature. Just as one can tell immediately by the unmistakable credentials of customary refinement in the service of a dinner in a stranger’s house, that he or she is a gentleman or a lady, so one can instantly recognize by articulation and voice the higher qualities of a man or woman.

How many beautiful women charm us—until they speak! How many plain women charm us only when they speak!

If one is born with a bad voice, by care and cultivation it can be improved, and the actor has the great advantage of the stage to refine his voice, to strengthen it, and by physical habit even to purify and to strengthen the inner man. Blessed are they, whom nature has endowed with voices of agreeable or superior qualities.

MARIE PRESCOTT.

SIMON.—A. H. Simon, manager of The Patrol, ran over to this city from Philadelphia last week. He came, as he expressed it, to get a breath of fresh air.

PLEDGED TO THE FAIR.

There was a meeting of the trustees of the Actors’ Fund on Thursday at 2 p. m. It was their purpose to decide finally when the Actors’ Fund Fair should be held. It was arranged to have it at the Madison Square Garden during the second week in May next.

A. M. Palmer, Frank W. Sanger, Charles W. Thomas, and Daniel Frohman were constituted a Fair Committee to have general direction of the bazaar. It was resolved to appoint A. B. De Frece Director General.

The idea of the fair has met with universal approval. All the managers in New York, with the exception of Dr. Daly, have agreed to assist and support the enterprise.

This week definite plans will be made to enlist the services of the men and women in the profession and of the society people that are friendly to actors.

The details of the big undertaking will be left to A. B. De Frece. He will have headquarters in the Actors’ Fund building. From his office will come appeals for gifts, suggestions, and advice.

The trustees believe that the fair for the Actors’ Fund will be one of the greatest events that has ever been held in New York. The cooperation of all the cities and towns in the country is looked for.

Following is the pledge of the New York and Brooklyn managers.

WHEREAS, The Trustees of the Actors’ Fund of America contemplate holding a fair at the Madison Square Garden, in the City of New York, during one week in May, 1903, for the purpose of raising money with which to endow permanently that Fund and enable it to enhance its work, we, the undersigned managers of New York and Brooklyn theatres, heartily approve of both the object to be attained and the means proposed by the Trustees to attain it, each and severally pledge ourselves to do all within our power to make the fair a success by our individual patronage, by the assistance and presence of our companies and employees, so far as we can induce them, and by such contributions from the scenic and property departments of our respective theatres as we may be able to make:

Rudolph Aronson, Casino; A. M. Palmer, Palmer’s; Hoyt and Thomas, Hoyt’s Madison Square; Al. Hayman, Edwin Knives, Amoson, Brooklyn; William M. Dunlevy, New Park; Frank W. Sanger, Broadway; Abbott and Frost, Broadway; A. Hermann, W. H. Morton, Hermann’s Theatre; M. S. Taylor, Gilmore and Tompkins, Academy; E. A. Gilmore, Noble’s; Oscar Hammerstein, Manhattan Opera House; Harmon Opera House, Columbus Theatre; Theodore Weiss, Star; J. M. Hill, Union Square and Star; Goldstone A. H. Berg; Proctor and Turner, Proctor’s Twenty-third Street; F. H. French, Garden, and Grand Opera House; Daniel Frohman, Lyceum; Antonio Pastor, Pastor’s; L. S. Berger, Lee Avenue Academy; Brooklyn; J. C. Miner, Fifth Avenue and People’s; Carl and Theodore Rosenfeld, Thalia; Frank R. Martha, Windsor; M. W. Hanley, Harrigan’s.

A GUBERNATORIAL DEADHEAD.

We have received many singular requests during *The Mirror’s* existence of twelve years, but for pure, unadulterated cheek, the following letter which we received yesterday is entitled to the palm.

STATE OF KANSAS,
EXECUTIVE DEPARTMENT,
GOVERNOR’S OFFICE.

DEAR SIR:—For several years many of the leading newspapers and periodicals of this country have been sent to the Governor’s office, where they are regularly spread upon the tables of the reception room for the comfort and pleasure of visitors. There is no fund set apart for maintaining this collection, and we must, therefore, depend upon voluntary contributions.

Governor Humphrey directs me to write you and request you to send your publication for 1903, beginning at the present time. We will take pleasure in giving it a prominent place on our tables, and shall be glad to reciprocate your courtesy in all proper ways. Very respectfully,

D. O. W. CROFT,

Executive Clerk.

The Governor of Kansas must be related to that Governor who writes to *The Cad* every night, in Bill Nye’s play: “Will you lend me \$7? I will repay the amount when my salary comes in.”

After giving to an appreciative public the foregoing insight into that chronic American official dead-head, which is at once the wonder and the admiration of the civilized world, it remains only to say that if Governor Humphrey wishes to spread *The Dramatic Mirror* upon his office table, for the comfort and pleasure of his visitors, he is at liberty to do so on payment of the subscription price, \$4 a year (in advance), or he can buy it weekly for 10 cents a copy from his newsman.

We send *The Mirror* gratuitously to a number of hospitals, free libraries, charitable institutions, and prison libraries for the use of the sick, the poor, and the unfortunate. It gratifies us to be able to give that pleasure to persons that would be deprived of it otherwise.

But, although our gratuitous list includes the sick, the poor, the unfortunate, and the convict, it has not yet been extended so as to include the governors of States.

AN EPISODE.

She came sliding down the stage to receive a huge floral offering that was lifted over the footlights.

The house rang with plaudits and bravos, for she was the petted idol of the hour. Her gowns were copied by all the fashionable world; her photographs adorned the shop windows; her equipages were the finest in the park. Life was very sweet to her, for it had given to her all that the heart of woman longs for—beauty, fame, fine talent, priceless jewels, and the homage of men.

This moment of triumph was but one of many.

She half closed her eyes before the storm of applause, and bent her beautiful golden head above the basket of superb roses before her. Her eye caught a white card tied to the basket. A perceptible shudder passed through her form. Her lips set themselves for a moment, and a certain haughty constraint seemed to change the poise of her dainty head and the smile upon her beautiful lips, and as the curtain fell, she turned and left the blossoms untouched.

She had seen her manager’s name on the card, and she knew the price would be deducted from her salary.

PROFESSIONAL DOINGS.

W. A. BRADY, who has just returned to this city from Chicago, reports excellent business for all his attractions.

A LARON theatre party and straw-ride was organized in honor of Lillian Kennedy a week ago at Saugerties, N. Y., where the popular star was playing. The party drove from Kingston and presented Miss Kennedy with a large floral star.

The demand from managers throughout the country for *The Midnight Alarm* has been such as to induce Manager A. V. Pearson to send out a second company. It will be known as the Southern Midnight Alarm company. Mr. Pearson promises that this company will be even better than the original company.

M. B. CURTIS, who has been awaiting trial at San Francisco, made an application for release on bail, pending his trial. The Chief Justice refused the application.

Mrs. W. J. FLORENCE arrived in New York, on Saturday morning last, on the steamship *Unbrisa*.

Mrs. LANGRISH has canceled her contract with Joseph Reynolds. She says that she is ill and cannot come to this country. Mr. Reynolds had contracted for her appearance here and elsewhere and he is now in a quandary.

A LETTER from Barre, Vt., informs us that H. R. Brennan’s Star Theatre company, now playing through Vermont, are playing *May Blossom*, *Woman Against Woman*, *Davy Crockett*, and *Held by the Enemy*. Our informant complains that play-owners do not take measures to protect their rights who informed that companies are pirating their plays.

MARY EASTLAKE is at the Genesee House, in Buffalo, with her brother, Charles Smith. She has abandoned the idea of another American tour, and will return to England and start on an English tour, which she says was booked before she came to America.

The New York Central Railroad has issued an interesting brochure commemorative of its record-breaking achievement on Sept. 14 last, when it ran a passenger train from this city to Buffalo, a distance of 436½ miles, in the unprecedented time of 42¼ minutes. This wonderful feat cast into the shade the fastest previous railroad record.

THE JUNIOR PARTNER will be presented at Herrmann’s Theatre this (Tuesday) evening. The authors are Risson and Carré, and the cast includes actors of excellence. Mrs. Dion Bonicault, Henrietta Crossman, Mrs. McKee Rankin, E. J. Rathbun, Vincent Stern, and Sedley Brown have been selected for the cast, and an excellent performance is anticipated. The original French version is called *The Mousetrap*, but as this name has been used twice before by Sydney Grundy and W. D. Howells it was changed to *The Junior Partner*. The advance sale has been large.

THE PAY TRAIN COMPANY has been traveling through the South, and have found difficulty in obtaining S. R. O. signs, which it frequently requires. The managers recently overcame this difficulty by having a dazzling gold placard prepared bearing the mystic letters so dear to the theatrical heart. It travels with the show.

The manager of the Edie Ellsler company reports that business continues to be good throughout the West. At Pine Bluff, Ark., a theatre party of young society people tendered a banquet to Miss Ellsler at the Hotel Goullack, which all the prominent people of the place attended.

JAMES CORBETT, the pugilist, who is a member of W. A. Brady’s After Dark company, is in the city for a week or two. Mr. Corbett is here to arrange a match with Charles Mitchell, who is expected to arrive from England some time this week.

WALTER SANFORD, the young actor who has appeared so successfully in *My Jack* for several seasons past, has engaged Henry M. Lee for a company he is forming for the proper interpretation of high class melodramas. Mr. Sanford’s faith in this class of plays is based on the success which has attended his present venture. *My Jack*, and he believes that with a company such as he is now organizing, melodrama will be presented in a manner rivaling the great productions of the London stage. The young star is negotiating for a number of English successes, the purchases not only including the plays, but the scenery, costumes, and entire paraphernalia.

W. J. CHAPPELLE writes from Boston: “Hotel accommodations for Elmer E. Vance’s Limited Mail company, were secured to-day by telegraph, for conversion week in Minneapolis, where we play in June. All rooms at the hotels in Minneapolis are taken, and I was obliged to make arrangements in St. Paul, ten miles away—and this six months ahead.” Mr. Chapelle says that the business of *The Limited Mail* has been nothing less than marvellous. People were turned away at every performance last week in Boston. Mr. Chapelle’s report is amply borne out by the record of our correspondence department.

NEL BURGESS and J. A. Crabtree are to celebrate the 100th performance of *The County Fair* at the Park Theatre, Boston, in an elaborate manner, on Friday. Invitations have been sent out to the principal journalists of New England and this city, so that the occasion will be in reality a reception to them. After the curtain has fallen on the play, the stage will be turned into a large dining hall, where a banquet will be served to nearly 500 hundred guests. The reception committee for the occasion is made up of the dramatic editors of the Boston daily papers.

“I SUBSCRIBED for the *Dramatic*—but I do not like it, so I change to *The Mirror*, which I consider the best dramatic paper published. It is an honor to the profession.”—E. MAURY FRY, Mobile, Ala.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per square line.
Professional cards, \$2 per line for three months.
Two-line ("display") professional cards, \$2 per three months; \$3 per six months; \$4 per one year.
Managers' Directory cards, \$2 per line for three months.
Reading notices (marked "R") 50 cents per line.
Subscriptions received until 10:30 P.M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$2; six months, \$1; three months, \$1.
Payable in advance. Single copies, 10 cents.
Foreign subscription, \$3 per annum, postage free.

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The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - DECEMBER 12, 1894

*The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—The Hunchback, 8:15 P.M.
BROADWAY THEATRE—The Merry Monarch, 8:15 P.M.
CASINO—The Trovatore, 8:15 P.M.
FOURTEENTH ST. THEATRE—Macduff, 8:15 P.M.
GRAND OPERA HOUSE—HARRY LANE, 8:15 P.M.
HERMANN'S THEATRE—The Junior Partner, 8:15 P.M.
HARRISON'S THEATRE—RUBY AND THE BOY, 8:15 P.M.
JACOBI'S THEATRE—The Desert King, 8:15 P.M.
KOSTER AND HALL'S—Variety and Burlesque.
LYCEUM THEATRE—LADY BOUNTIFUL, 8:15 P.M.
PROCTOR'S—The Lost Paradise, 8:15 P.M.
PEOPLES—CLARA MORRIS, 8:15 P.M.
PALMER'S THEATRE—ARADIAN, 8:15 P.M.
STAR THEATRE—MISS HELETT, 8:15 P.M.
STANDARD THEATRE—SARAH BERNHARDT, 8:15 P.M.
TONY PASTOR'S—Variety, 8:15 P.M.
UNION SQUARE THEATRE—The Card, 8:15 P.M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P.M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The Dramatic Mirror prints weekly, at the head of its editorial page, an announcement to this effect: "The Dramatic Mirror will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1894. In it the circulation of the two dramatic papers of New York city is thus set down: Dramatic Mirror, over twenty thousand; "Dramatic Mirror," over five thousand.

FOUQUIER'S JEREMIAH.

IN the columns of the Paris Figaro, M. FOUQUIER, the celebrated writer, announces that a crisis has come in the affairs of the theatre in France. He draws a gloomy picture of the present condition of the drama. He says that the critics disagree respecting the merits of new plays to an extent that renders criticism valueless. The public have wearied of the conventional and commonplace repetitions of the dramatists, whose work is becoming feebler and more insipid from year to year.

In these circumstances, M. FOUQUIER sees no remedy except by the infusion of new blood and new ideas into dramatic writing. He is convinced that the people that go to the theatre require something new. He indicts the Théâtre Libre for its leaning toward the morbid, and for its mistake in confounding nastiness with boldness and originality, and yet he professes to believe that the Théâtre Libre is laying the foundations of the new school of dramatic art that is to flourish hereafter.

But M. FOUQUIER's jeremiad, like nearly all the lamentations over modern degeneracy, suggests no remedy for that which it bewails. "Truth should enter into the drama," he

says, "but it should be truth told by an artist." There is no novelty in this platitude; observation. Truth colored by art has been the rule of all successful dramatists since writing plays was first subjected to regularly defined and formulated rules; in other words, since the drama became an art.

The state of things dramatic in France does not concern us so much now as it did in the days when the American stage drew its supplies largely from the French stage. But we, who are beginning to advance on ground of our own, cannot fail to be interested in watching the dramatic movement abroad and to find in the crisis M. FOUQUIER describes a relation to the beginning of the transitional period through which we have been passing and from which we are just beginning to emerge.

THURSDAY, DECEMBER 10.

THE CHRISTMAS MIRROR will be on the news-stands on Thursday, Dec. 10. We have arranged to send out a very large edition. Nevertheless, we advise those that are wise to give their orders at once. The CHRISTMAS MIRROR will vanish from the stands in a short time. That has been its history during the past dozen years.

Our readers will find in our Christmas number this year the largest publication for the price (twenty-five cents) ever placed on the market. They will discover in its sixty-eight pages finer literary and artistic qualities than in our previous holiday annuals. Something interesting, amusing, or beautiful will confront the purchaser on every page. The novel cover and the handsome supplements will give that warmth and variety of coloring that is essential to the completeness of the ideal Christmas annual.

Mingled with the stories, sketches, verses, and lighter features of the number, there will be found several important articles by eminent writers—articles both significant and instructive. The effort has been to combine a wide range of material within the compass of a single publication, all of which, however, will appeal to the appreciation of professionals and playgoers alike.

READY FOR BUSINESS.

AT last the preliminary organization of the Actors' Fund Fair has been effected. Twenty-four managers of New York and its vicinity have signed a formal pledge to cooperate in the work; meetings have been held, and the movement has begun in earnest. The choice of A. M. PALMER as president of the Fair Committee will meet with universal approbation, for it means that a man with large and liberal ideas, commensurate with the magnitude of the undertaking, will be at its head.

The progress that has been made since our last issue will be found circumstantially set forth in our news columns. There is a vast amount of active work to be done between now and the opening of the Fair in May, but there will be plenty of volunteers to do it and plenty of adroit and skilful men to direct it.

THE MIRROR expects to aid the Fair in a practical way. Several plans have been considered, which will be announced at an early date, whereby every reader, and every correspondent of this paper, and every person interested in the stage, as the stage is represented by this journal, will have the opportunity to help the Fair.

TWO HAVE ANSWERED.

MR. BELASCO'S "bright comedy" is still advertised at the Star Theatre, in spite of the fact that Mr. BELASCO has admitted under his signature, in a letter to THE MIRROR, that his work in adapting BOUCHERON'S piece for the American stage was immaterial, and that he made no claim to authorship in it.

Mr. BELASCO said, also, that he was opposed to the new industry of stripping foreign dramatists of the credit that belongs to them, and he explained that he had no hand in directing the manner in which Miss Hellett was advertised.

If Mr. BELASCO was sincere in his avowals of respect for the rights of his foreign confrères, why has he not protested against the use of his name to filch the laurels from Mr. BOUCHERON? If his influence with the management is so slight that he cannot justify himself in that quarter, why does not Mr.

BELASCO enter a manly protest through the press against the outrage? The columns of THE MIRROR are at his disposal for that purpose.

Either course is open to Mr. BELASCO. If he does not choose either, and if the comedy continues to be advertised as his work, in defiance of the facts, few persons will give weight to his emphatic declaration that he is opposed to plagiarism and play-piracy in every form.

As for Mr. McMILLAN, that gentleman has been publicly reproved for his audacity respecting FULDA'S Lost Paradise. When taken to task by the Herald for his palpable effort to claim the bulk of FULDA'S ideas, Mr. McMILLAN boldly retorted that he was not ashamed to say that The Lost Paradise in English was practically his original work, and he invited an investigation and comparison of the German and English manuscripts.

The Herald on Sunday responded to that invitation, pointed out the materials that Mr. McMILLAN appropriated from FULDA, and showed conclusively that the American playwright's claims to originality were grossly exaggerated, and largely unfounded.

Mr. McMILLAN'S temerity has met the fate it deserved. It is to be hoped that all playwrights who make similar claims in similar circumstances will be "called down" with equal promptness and despatch.

Of the quartette of dramatic revampers arranged by THE MIRROR, there still remain two to hear from. Dr. DALY and Mr. GUTTER have thus far vouchsafed no explanation whatever as to their motives and reasons for claiming authorship in European plays.

PERSONAL.

BROOKLYN.—May Brooklyn is at Asheville, N. C., and according to letters received by her friends she is progressing favorably. The salubrious climate agrees with her.

MODJESKA.—Madame Modjeska is preparing a paper on the subject of Rosalind. She has consented to deliver it before a literary society of the city during the month of January.

ROBERTSON.—Dr. T. S. Robertson is going to Florida just after Christmas for a two weeks' holiday. He will spend most of his time at St. Augustine.

BOUCHAULT.—Mrs. Dion Bouchault will reappear at Hermann's to-night in The Junior Partner.

HAMILTON.—Florence Hamilton, who resigned last week from Gus Williams' company, has joined the number one Fast Mail company.

KENDAL.—Mr. and Mrs. Kendal were so interested in the exhibition of the work of the American firemen, as shown in The Still Alarm, which they saw in London in 1888, that they wished to see an actual illustration of firemen's work. Consequently, after the performance of Still Waters Run Deep at the Hollis Street Theatre in Boston, last week, they went to engine house No. 36, where a still alarm was rung for their especial benefit. The men came tumbling down, in response to the summons, and delighted the English actors by their agility and discipline.

DOWNING.—Robert Downing is collaborating on a novel with A. D. Hall, a Chicago writer. The book, the nature or title of which has not yet been made public, will be published in the early part of next year.

BERRY.—Joseph F. Berry, formerly business manager for Katie Putnam, was stricken with sciatica while acting as assistant manager for Mr. Mully, of the San Antonio Grand Opera House. He has been confined to his room for several weeks, and his friends are getting up a benefit, at which Alexander Salvini has agreed to play. The performance will take place next Saturday.

OSBORNE.—Merri Osborne, the plucky and pretty young actress of the Niobe company, who was seriously injured, as previously noted, continues to improve.

SALVINI.—Alexander Salvini's press agent sends us a duplicated paragraph beginning: "In old century days, in times when chivalry was esteemed the greatest of virtues, etc." The gist of the paragraph is that Mr. Salvini is an expert swordsman, and has organized a class for swordsmanship in his company.

LA VERNE.—Lucille La Verne, whose mother is seriously ill at Nashville, Tenn., desires to thank her many professional friends through THE MIRROR for the kind letters and telegrams of sympathy which she has received since her arrival in that city.

DAVIS.—If flattering endorsements by leading companies will work a revolution from uncomfortable to comfortable quarters behind the stage, Charles L. Davis, manager of the beautiful Alvin Theatre, Pittsburgh, must feel that, as a pioneer in the revolution, he has met with deserved success.

DEANE.—Maggie Deane has resigned from Frederick Paulding's Struggle of Life company to join Thomas O. Sealrooke's Cadi company. Miss Deane will play the part of Croupy.

AMARANTH.—The Amaranth Dramatic Society gave an enjoyable reception at the Criterion Theatre, on Wednesday evening of last week. It was tendered by the members to the dramatic corps.

MARLOWE.—Julia Marlowe was given a dinner at Kansas City on Dec. 1 by R. R. Conklin.

RUSSELL.—Sol Smith Russell played Thanksgiving week at the Grand Opera House, in St. Louis, to over \$10,000. It was the banner week of the season for both the actor and the theatre.

KIDDER.—Edward E. Kidder's play, Peaceful Valley, in which Sol Smith Russell is starring, has proved the most successful of any of the pieces in which this comedian has appeared.

DREW.—The prospects of Mr. and Mrs. Sidney Drew are bright and promising. But the management will make a mistake if they persist in "booming" the young couple as "the American Kendals," laying stress upon their marital felicity, etc. Mr. and Mrs. Drew are both talented and ambitious and they can best afford to test their stellar powers on a platform of artistic worth.

IVES.—Alice Ives, the playwright, contributed an interesting article on play pirates to last Sunday's New York Advertiser. It included an interview with A. M. Palmer.

MAHONEY.—The interesting interview with the poet Whittier that appeared last week in the Boston Journal, was written by John Mahoney. THE MIRROR'S correspondent at Amesbury, Mass.

LANDER.—Frank Lander, of Richard Mansfield's company, writes from Philadelphia that he has been very ill with pneumonia in that city. He was attended by Dr. Pancoast.

ELLIS.—Cecile Ellis has been engaged by Rosenquest and Arthur for the character-part of Erminie Eastlake, the typical Broadway sourette, in Blue Jeans. This is the part in which Laura Burt appeared in the original production of the piece here. Miss Ellis will also act as understudy for Jennie Veamans in the leading role of June, beside doing the low comedy Dutch dialect part of the Indiana servant girl.

HALE.—Walter S. Hale will be at liberty after Saturday next, when his engagement with Ford's English Comedy company ends. John T. Ford expresses himself as greatly pleased with Mr. Hale's work as leading man in the company, and has commended him to several well-known managers. Mr. Hale intends to spend a week in Baltimore, at work on a magazine article he is preparing. He will make drawings of the homes of old actors in that city, their haunts, etc., together with descriptive matter. Mr. Hale has been invited to sketch the new cruisers at the Norfolk Navy Yard, and he will go there from Baltimore, unless an engagement turns up meantime. Mr. Hale is gifted in two arts, and he is able to make an excellent income through following both of them, either alternately or simultaneously.

JEWETT.—Sarah Jewett and her mother are dwelling quietly at Cambridge, Mass. Mrs. Jewett occupies herself with literary work. "My daughter and I are pleased with the weekly advent of your highly approved and interesting paper," she writes to THE MIRROR.

DOBSON.—G. A. Dobson, who has conducted the dramatic department of the Los Angeles (Cal.) Times with scholarly ability for several years, has resigned his post on the staff of that journal, and will retire on the 15th inst. Mr. Dobson's withdrawal is entirely amicable on both his part and that of the publishers. The change simply implies a business move. It is to be hoped that the Times will secure an equally capable dramatic critic to succeed him.

THE CHILDREN'S FESTIVAL.

The Santa Claus Festival, which has been successfully given to the children of the stage at Christmas time for the last few years, will be repeated this year on Sunday evening, Dec. 27, at Tony Pastor's Theatre.

The children will be entertained with music, theatricals, etc., to be followed by a banquet and dancing in Tammany Hall. The children's Christmas tree, from which gifts will be distributed, will, of course, be the chief feature of the affair.

Donations of money, toys, books, etc., will be gratefully received by H. S. Sanderson, secretary of the committee, at Tony Pastor's Theatre.

FANNY DAVENPORT PROSTRATED.

Fanny Davenport is seriously afflicted by illness. She appeared on Monday and Tuesday nights of last week at the Coate's Opera House, Kansas City, in Cleo under the care of a physician. On Wednesday, night, however, she was unable to appear.

Her malady is pronounced to be nervous prostration. It is due to overwork, grief over the death of her mother and her sister-in-law, Isabel Archer, and to the fact that for several weeks she has been in high altitudes, and a changeable climate.

It was stated to a Kansas City reporter that Miss Davenport's illness was caused by anti-fat medicine. This was denied, however, by "Archie" Mackenzie, Miss Davenport's business manager.

Miss Davenport's brother, Harry Davenport, said in Kansas City of his sister: "The poor girl needs a long rest. Our family has been terribly afflicted during the last two years and Fanny, especially, has been broken down. What she wants is a year's rest, and I think she will take it next season."

Miss Davenport has resumed acting. She has a clause in her contract by which she is entitled to a two weeks' vacation during the season. It is possible that she will avail herself of the privilege offered by the clause.

IN SPITE OF THE FACTS.

Washington Sunday Herald.

THE NEW YORK DRAMATIC MIRROR justly criticizes the course of Henry C. DeWille and David Belasco for allowing themselves to be advertised as the authors of The Lost Paradise and Miss Hellett, respectively. These plays are now running in New York. The former was adapted by Mr. DeWille from a German drama by Ludwig Fulda, and the latter from the French of Maxime Boucheron. Every one knows these facts, yet in the newspaper advertisements and in the bills DeWille and Belasco are announced as authors of the plays.

THE OPERA.



No one imagines for one instant that the editor of a magazine or review endorses the varying views and opinions of all the writers that contribute signed articles on political or social questions to his periodical.

Why should anyone imagine that the manager of a theatre every time he produces a new play presents it as a perfect example of what he considers that a play ought to be?

Provided the play possesses sufficient novelty, interest or merit to warrant its production, and provided it is the best material available, the manager is governed by similar motives and is fenced in by similar limitations to those of the review editor, and both proceed practically on the same lines.

I was moved to these reflections by something I read concerning A. M. Palmer's forthcoming production of Mr. Herne's play, Margaret Fleming, in one of the papers a few days ago.

The substance of the comment in question was that Mr. Palmer wronged the stage and flouted the public when he consented to produce this piece. In other words, it intimated that the management signified approval and endorsement of the modern "realistic" school, as imported from Paris into Boston and exemplified by Mr. Herne's drama.

Of course that is sheer nonsense. In the first place, if Mr. Palmer felt that the play was likely to be an artistic and pecuniary success he would put it on at night in the usual way, and not merely throw it out as a feeler, so to speak, through the medium of a trial matinee.

A certain faction of the press and a certain band of anarchistic faddists have clamored for Truth and Beauty on the stage. They have demanded the overthrow of idealism. They have tried to cast bombs into the strongholds of aestheticism. They have proclaimed that the stage has a "purpose," which purpose is to reveal with odorous and disgusting fidelity all the sores and ulcers that the body social hides beneath the mantle of decency. They wish to rob us of the enchanted dramatic realm where we are lifted to a plane superior to our everyday environment, and transform it into a noisome place, where the loathsome and the horrible of life are painted in their blackest colors and are made to sicken the heart and outrage the sense of artistic propriety.

In other words, these so-called "realists" would destroy one of man's best sources of pleasure, and drag him down to the contemplation of the things that it is a misery to contemplate and a happiness to forget.

So much of the school. Of the play, Margaret Fleming, it is manifestly unfair to form an opinion in advance. Let us wait until we see whether it illustrates the pessimistic "reformatory" school, or whether it belongs to another category.

In any event, Mr. Palmer deserves thanks rather than criticism for having arranged to give New Yorkers the opportunity to witness a play that has excited discussion, and won the admiration of the Howells set at the Hub (a set, by the way, which knows a good deal about literature, and precious little about the requirements of the modern stage).

The Margaret Fleming experiment will be a curiosity, at least. It will tickle the dramatic anarchists and excite the interest of the art-loving, whatever may be the outcome, managerially speaking.

But two managers in this city and Brooklyn declined to give their support to the Actors' Fund Fair.

Dr. Augustin Daly said that he took no interest in such matters.

Colonel Sinn refused because he believed it would be unwise to bring the women of the profession in contact with the public. Does the Colonel lack confidence in the actresses or in the public? He ought to make his meaning clear on that point.

Perhaps Dr. Daly will overcome his indifference, and perhaps Colonel Sinn's flinty heart will soften before the Fair begins. Of course, their cooperation is not vitally essential to the success of the great bazaar, but it is desirable that the event shall enlist unanimous managerial interest.

It was understood when the Tony Hart benefit was given that in case any money remained after his wants had been provided for it would go to the A. F. Fund.

The balance left is not large, but his relatives have invoked the law to prevent it being paid over to the Fund.

Some persons are willing to posture in the least commendable manner if they see a prospect of getting their hands on a few dollars.

On Sunday evening Colonel Ingersoll invited a few friends to sit under the spell of Remenyi's wonderful bow.

Grouped in the great auditor's drawing room, listening to Chopin's exquisite fantasies and Schubert's passionate strains, interpreted by the greatest living master of the violin, were a number of persons, in-

cluding M. Rozet ("Max O'Rell"), General Rutherford, Manager Palmer, Dr. Robertson, Architect Wood (whose charming Hungarian wife smiled patriotically upon her gifted countryman throughout the evening), the Hon. Isaac H. Bailey, and W. A. Clarke, the millionaire mine owner of Montana.

Colonel Ingersoll is an enthusiastic admirer of Remenyi, and Remenyi is an enthusiastic admirer of the Colonel. Last week, when the virtuoso missed his railroad connection and arrived in town too late to give the concert advertised for that night at the Lenox Lyceum, he drove straight to the Colonel's home, and from midnight until dawn he improvised delightful music to a domestic audience that never grew weary.

"Remenyi is more than an artist—he is a genius," said Colonel Ingersoll on Sunday night. "When he plays it seems as though there were ten fiddles instead of one. The notes leap from his instrument as if they had been imprisoned there a thousand years, waiting for his hand to release them."

"One thing that adds infinite delight to his performance," I remarked, "is the perfect naturalness—the complete absence of affectation in his manner. He is not addicted to long hair, or to musicians' antics. He is himself."

"True," said the Colonel. "I delight in the man who has strong individuality. But I abominate the man who has peculiarities standing out all over him. Individuality is the gift of nature. Peculiarities are acquired."

I comment that terse observation to the attention of several of my actor friends.

Indeed, Remenyi has the simplicity of true greatness. He is happy with his fiddle and in his conversation he betrays the nature of a child.

He gives himself to his violin. He yields himself to its moods. The delicious passions that are expressed with his nimble fingers and flying bow are mirrored as they pass on his mobile face.

And it is not only the poetry and the pathos of music that he feels and expresses. Such a musical humorist surely man never heard before!

A quaint little piece that he played described a quarrel between a Spanish cobbler and his shrewish wife. The cobbler growled, the wife scolded, and the violin laughed with glee at the martial broil. It was a unique bit of instrumental comedy.

The following extract is taken from a letter to the editor of this paper from the dramatic critic of the Los Angeles Times:

"It has been my great pleasure for several years to make use of THE MIRROR's columns, with due acknowledgment, he it said, and I have been greatly assisted in my work as a dramatic editor in being able to refer to a reliable authority in matters of news, and to a journal that discussed the ethics of the stage and kindred subjects in an impartial, appreciative, and convincing manner."

"I bind THE MIRROR regularly and am having a 'card index' on the plan used in some libraries, made for the purpose of enabling me to refer readily to the criticisms of first nights, and also to the names of the leading people appearing on such occasions. It is a big job, but the value of such a means of reference can only be properly appreciated by one who uses it."

I have derived a good deal of pleasure from reading Stephen Fiske's new book, "Holiday Stories," seasonably published by Benjamin R. Tucker, of Boston.

The volume, which is beautifully printed and prettily bound in a blue and gold cover, contains nine stories, delightfully written, abounding in humor and pathos, and exalting the true Christmas spirit.

Perhaps the most touching and artistic of the nine is "Paddy from Cork," a story that alternately causes moist eyes and broad smiles. It is a story of helpfulness and gratitude that cannot fail to stimulate the benevolence that reigns during Christmastide.

But to describe these charming tales would discount the pleasure that is in store for their readers. It is enough to say that Stephen Fiske is a writer of pure, terse, vigorous English, and that his new book is written throughout in his best vein.

MR. PITOU'S PLANS.

"As recorded by THE MIRROR," said Augustus Pitou, "my stock company has produced Edouard Cadol's Her Release. I have had the play more than two years. It was translated and adapted from the French by the late Louis Nathal, who adapted Monbars. Her Release is a modern French play. Its scenes are laid in France. I consider that it is a valuable addition to the company's repertoire."

"Work is progressing slowly but surely on the Fifth Avenue. It is almost certain that it will be completed by Feb. 29, when Pitou's stock company is looked to reopen it. Martha Morton's Geoffrey Middleton, Gentleman, is the play chosen for the first night. It is possible that it will run for the six weeks' engagement. Clyde Fitch's A Modern Match will probably not be produced in New York."

"The company," continued Mr. Pitou, "is doing admirable work everywhere and is making a big reputation. I have already booked return dates for this season wherever it has appeared, and I look for good results. I am confident now that the new enterprise will be successful, and I think that the public wants to see good plays acted by an exceptionally strong company. The stock company will be the same next season as this. I have already re-engaged all the actors now in it."

Mr. Pitou has secured a month's time at the Fifth Avenue Theatre for next Fall, beginning on Oct. 1.

He wishes it to be put on record that he prefers that his stock company shall produce plays by American dramatists, and that of the

play is a good one he does not care who it is by—an American or a foreigner, a known or an unknown author.

DOOMED.

Morning News, Dallas, Texas.

Farical comedy will soon be a thing of the past. It is groaning and sweating under "a weary life" and reads its doom in the somber frowns of an indifferent and long abused public. It has much to answer for. It has been no friend to the legitimate actor, and will be remembered only as an unpleasant dream. From all points of the country come reports of the calamitous business that is being meted out to the variety face companies. THE NEW YORK DRAMATIC MIRROR, the friend of the legitimate actor and advocate of the higher and nobler forms of dramatic art, has been wisely prophesying for several months the death of farical and variety rubbish, and its predictions it seems have come true.

A LETTER FROM MR. MONTGOMERY.

We have received from George Edgar Montgomery the following letter, respecting unfounded reports concerning his whereabouts that have been circulated lately:

AUTHOR'S CLUB.
NEW YORK, Dec. 5, 1911.

To the Editor of the Dramatic Mirror:—While going about town on Tuesday, I met a friend who pointed out to me a paragraph in the Dramatic Mirror—reflecting upon me in the most extraordinary manner. I learned then, too, for the first time that the same paper had printed a similar paragraph the previous week.

In justice to me and to others I trust that you will not print this malignant lie. I do not happen to be in an inebriate asylum, nor am I in any sense "down." I have all the work I can handle; have only recently completed two plays, one my Duet for Mansfield, an engagement on a tour of 100 towns to be published next year, and, in fact, have no time to waste. Moreover, I doubt if there are many men to-day, who are as abstemious as I. The lie, therefore, is all the more contemptible.

I would not force myself on your notice in this matter if a great injury had not been done to me without any apparent reason.

Sincerely yours,
GEORGE EDGAR MONTGOMERY.

We are glad to learn that Mr. Montgomery is in harness and that he is occupied pleasantly and profitably. We are glad, too, to be able to set at rest the story of which he complains and which he denies in such emphatic terms.

FALK'S LATEST NOVELTIES.

Falk, the popular theatrical photographer, has secured the rights to a patent process of photographic reproduction, whereby while printing direct from the life negative on bromide paper, the cost is reduced by about fifty per cent., where work is done in large quantities.

These bromide prints, while retaining all the life-like appearance and relief of the life negative, have a peculiar tone which suggests a steel engraving, and which lends an extra softness to the picture.

The great reduction in the cost of these prints over the ordinary albumen prints is due, not to any inferiority of the former, but to the fact that the patent process referred to admits of their being printed so much more quickly as to increase the yielding capacity of any given negative. Another advantage is the uniformity of all the prints, all being alike in depth of tone.

Another novelty to be found at Mr. Falk's studio is the Falk Life Portrait, which is just being issued. It is a print direct from the life negative upon an ordinary glazed tile, the surface of which is neatly ornamented with a fancy design in gold. The print is burned into the porcelain, and is therefore imperishable. It is attractively framed in a bed of plush, and the effect is artistic.

ROBERT DOWNING ILL.

Robert Downing has closed his season for two weeks on account of an attack of acute laryngitis.

In contradiction of any reports that might arise as to the reasons for this abrupt interruption of his tour, Mr. Downing sends us a copy of his doctor's certificate, which says:

PITTSBURG, Pa., Dec. 2, 1911.

I hereby certify that I have this day carefully examined Robert Downing; that he suffers from an attack of acute laryngitis, and that in my judgment he is unable by the condition of his throat for the pursuit of his present avocation, and that complete rest for a period of three weeks will be essential to his recovery. Respectfully submitted, JAMES McCANN, M. D.

Mr. Downing expects to be able to resume his season at Atlantic City, N. J., on the 28th inst., supported by the same company that he has had on the road.

ELMER VANCE SECURES NIBLO'S.

Elmer E. Vance has secured the sole control of Niblo's Garden. After the first of January it will be conducted as a popular-price house under his personal management. The prices will range from 15c. to 75c. The capacity of the house, at those figures, will be over 100,000 a week.

Only first-class attractions will be booked, and there will be a change every week.

A few years ago Mr. Vance was a man of small means employed on salary in a railroad office at Columbus, Ohio. He wrote The Limited Mail, produced it under his own management, and he has made a fortune. Last season the attraction brought him in more than \$100,000. His lease of Niblo's is for ten years. The house will be renovated.

DRESS AND CLEANING. Costume cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Good-to-washed. Discount on company work. Ladies' Dressing and Cleaning. 215 E. 10th St., bet. Broadway and 2nd Ave.

GOSSIP OF THE TOWN.

DAVENPORT BRUNS has been engaged by Jananschek.

LOUIS BARRETT, brother of the late Lawrence Barrett, has been engaged by Charles Frohman to act the part of Sergeant Barker in the Shenandoah.

KATE VANDENHOFF has been engaged to act the leading part in Held by the Enemy.

PHIL SIMMONDS to a MIRROR reporter: "The Power of the Press company has played two weeks at the Walnut Street Theatre, Philadelphia, to the biggest business at that house this season. Three weeks ago the company played the banner week at the Grand Opera House in New York."

ARTHUR O'NEILL, of the Grand Opera House, Charleston, S. C., claims to have drawn first blood in his attachment suits against W. J. Gilmore. The cases came up on the petition of the defendant's counsel for access to a letter written by Charles Vale to O'Neill last October. The latter refused to give up the letter, and the court sustained him.

GEORGE L. PRINCE, advance agent of the Juch Opera company, was arrested in Baltimore, Md., last week. It was charged that last June he stole a bicycle. He was tried and honorably discharged. He continues as advance agent of the Juch company.

JOHN KERNELL, in the title part of The Hustler, is adding new business all the time. His latest comic song is called "O'Hara." It is unique, inasmuch as its five stanzas introduce as many crash effects. The song and the words are by Mr. Corbett, the press agent of the Bijou.

The managers of the Grand Opera House and Lyceum Theatre, at Minneapolis, Minn., Messrs. Parker and Thompson, have retired from the control of these houses. J. Frank Conklin will assume active management at once, and will have as his assistant, A. E. Zonne, former treasurer of the Grand.

J. B. COREY, who up to the present time has managed the Star Theatre, Buffalo, N. Y., has resigned, and will act as Joseph Murphy's manager when the latter closes his New York engagement on the 14th inst.

GEORGE W. RIPLEY has leased the Keator Opera House, at Homer, New York; also the Marathon Opera House, at Marathon. He expects to open both houses about Christmas, playing first-class attractions.

FRED WEEKS has been engaged by Henry Miller to be the manager of his tour in Rosedale. Mr. Miller intends to produce the play with special scenery and appointments.

The fire department of Kansas City has inspected the fire apparatus of all the theatres there. The report shows that all the houses are well equipped.

MRS. CLAY M. GREENE and Mrs. Augustus Thomas, wives of the dramatists, always give Thanksgiving dinners to newsboys. This year they were in Cleveland on Thanksgiving day, and they gave the dinner to the newsboys there. Every course disappeared with a rapidity that only genuine hunger can cause. Not a spoonful of ice cream was left. Mrs. Greene and Mrs. Thomas, and their husbands watched the scene.

A. E. LANCASTER has received from Herbert Spencer a letter acknowledging a sonnet addressed by Mr. Lancaster to the great English philosopher. Mr. Lancaster, by the way, has completed and collaborated with Arthur Hornblow, a one-act play for A. M. Palmer, entitled Twilight, and is now at work on a four-act play, the synopsis of which has been approved by Mr. Palmer. This, also is being written in collaboration with Mr. Hornblow.

The Gilbert Amateur Dramatic Society will present The Banker's Daughter tomorrow (Wednesday) evening, at the Brooklyn Academy of Music.

DAVID HANCOCK, of the late Irene Kent company, will join the Lights and Shadows company, at Grand Rapids.

CHARLES DICKSON in Incog opened to a \$1.00 house at Heuck's Opera House, Cincinnati, on Sunday night. The company, it is reported, played a return engagement in Indianapolis last week to S. R. O. Joseph Jefferson, Louis James, J. H. Barnes, and Mrs. John Drew saw Incog in Minneapolis. Mrs. Drew, according to the press agent, said that Incog was the finest and funniest comedy she had seen in many a day.

The 3,000th performance of The Little Tycoon was celebrated in New Orleans on Sunday night at Greenwall's Grand Opera House. Satin programmes were distributed, bearing the names of the cast, the executive staffs of the company and the Opera House, the official of New Orleans, and the reporters of the New Orleans and New York dramatic papers.

E. T. WEBER, of Stuart Robson's company, has been suffering with gastric fever at St. Joseph's Hospital in Syracuse. He desires to thank Mr. and Mrs. Robson, Mr. and Mrs. Hayden, and all the members of the company who have been kind to him during his illness.

The Crandall's Corners company will open at Newark, N. J., next week. The company includes W. H. McBride, F. J. Mackley, P. H. Nannary, J. L. Guellette, N. E. Black, Sam Jack, Doris Davidson, Cherry Arnold, Mrs. F. Mackley, Alice Barton, L. W. Lynch, and Harry Graham.

EDWIN KNOWLES, Al Hayman and Daniel Frohman, lessees of the Columbia Theatre, now in course of erection, in Brooklyn, say that they will open the new house about March next. The theatre is to be one of the finest in the country, and one of the principal features will be the chairs, which are to be very handsome and extra wide. The rows will be placed three inches farther apart than usual. Messrs. C. B. Demarest and Company are looking out for this part of the interior arrangements, a fact that insures comfort for the prospective patrons of the Columbia.

THE HANDGLASS.

THE HERO OF THE DAY.

His eye was bugged all out of shape.
His neck was rather lame;
His head was swelled, but not with pride.
One leg a trifle game.
The other tied up in a knot
With bandage blue and white.
On crutch and cane he limped along
A melancholy sight.
But he didn't mind his injuries.
Quite happy he did seem.
He was the champion rusher
Of the winning football team.

"Who is that beautiful woman?"
"That's Madame Higbee, the great diva."
"Indeed! who would think that such a
stately-looking creature would take to the
tink drama?"

SOME one has found a new name for Car-
menita. She is called the "Delsarte Dancer."

LIVES TO AN INSTANT.

Oh, mystic crystal well
That holds so many thoughts and fancies bright!
What stories may you tell
Filled up with liquid night.
Why don't you sound a knell
When in a drowsy rush,
I thrust into your murky depths
My new mulligan bush!

HER AIM.

DUPLICATE.—"You surprise me when you
say that Miss Kikwell has an aim in life. Do
you mean it?"

CHARLIE.—"Yes, she says that she'll
never be content until she can skirt dance
her slipper into the top gallery."

THE inheritance season has set in for the
poor but honest chorus girl. During the past
three weeks fourteen of them have come in
for large fortunes.

HERE is some faint praise for a soubrette
from a Western critic. "She is as graceful
as a cat and shows her teeth like a pet ter-
rier. Her singing resembles a gas pipe laid
in the wrong street."

THE newest theatre party is called a "vi-
olet party." Conversation goes on just the
old style, however.

THE latest news of note is that Clyde Fitch
has a pet cat that lives like a lord and has a
different cushion for every day in the week.

BERNHARDT, Path and Langtry are said to
be writing books. The trail of the serpent is
impermanent.

WHAT THE YALE BOYS THINK.

Ohio has its statement.
And New York its great Depew.
Even Brooklyn has its Falmage.
And Yale a hero, too.
Boston has Johnell Sullivan.
Whose fame and spread has rung.
And Yale now takes a leading place.
For it has great McCling.

At the Lambs' Club recently, Bill Nye was
called on for a speech. He said: "Gentle-
men, I am hardly prepared. All I can offer
you to-night is a feeble imitation of Thomas
Q. Seabrooke, who is here."

LOOKING BACKWARD.

(New York)—In the year 2000 A. D.)
FIRST TOURIST.—"This is a noble old ruin.
What does it represent?"
GUIDE (consulting catalogue).—"Ruins of
a theatre wrecked by college students cele-
brating a foot-ball game."

A new stage mechanism is introduced in
A Desperate Man. An exchange says it is
"in the shape of several cycloramic and pan-
oramic drops, which produce effects hereto-
fore unknown in stage settings." A plot
would be a "cycloramic drop" hitherto un-
known in many of our latter day dramas.

IT WAS IN OPERA.

He threatened her with death, but ye
She quailed not 'neath his glance,
She walked down to the footlights
And just did a song and dance.

THE Brooklyn Eagle, which occasionally
lapses from its high aims into a weird kind
of humor, says that in the London Aquarium
just now a dog is fired out of a cannon with-
out having his bark peeled off.

TRAGEDIAN (to farce comedy man, who has
been cast in serious part).—"Tell me, sirrah,
what motive brought you here?"
F. C. M. (whose instincts are too strong
for him).—"Motive? Why, the locomotive."
(Wild cheers from the audience.)

THE Man With a Hundred Heads was not
half the success that he would have been had
he been A Centipede Girl.

FIRST MANAGER.—"Did Miss Protégée show
signs of talent last night?"

SECOND MANAGER.—"No. She didn't show
anything but her stockings."

FIRST MANAGER (graciously).—"Well, I
thought there was something in the girl."

SECOND MANAGER (graciously).—"There is.
She made the success of the piece!"

A ONE-ACT PLAY.

SCENE.—A modern dressing-room. Table
set for two—five in reality. Enter hur-
riedly young man—pale and disheveled—
he staggers to the floor and speaks in low,
muffled tones.

YOUNG MAN.—At last the expected crash
has come. I am a ruined man! Another
victim to the gold-getting greed of Wall
street. Great Heaven, that I should live to
see this day. And Maria, my young wife!

How can I meet those trusting eyes and tell
her that my rash speculations have made me
a beggar. Oh, it is too much! I cannot bear
it—I love her but I cannot live under this
disgrace! (Violins. Drums revolve,
looks around stealthily, places it to his
temple—lunder music.) "No—I cannot, I
cannot!" (Replaces revolver in pocket.
Enter wife, carrying plate on which is a
large pie. She places it on table, goes to
husband and kisses him.)

WIFE.—Why, Jack! how grave you look!
And I have such a surprise for you. I have
made a delicious mince pie! My first, Jack,
and you are to eat a great large piece of it,
won't you?

YOUNG MAN (hesitating).—"I—I—darling,
kiss me once again. (He kisses him, while
he gazes softly on her face.)"

WIFE.—But, Jack, you have not told me.
Will you have some of my pie?

YOUNG MAN (turning aside to hide his
emotion, with a look of desperate resolve
in his eyes).—"Yes, my darling. You may
give me a great, large piece."

As she cuts and hands him part of the
pie, which he begins to eat as the cur-
tain falls to slow music—"The Dead
March."

MRS. KNIGHT'S RESIGNATION.

A letter from Mrs. George S. Knight, dated
Lima, Ohio, states that she has been dis-
charged from the Doctor Bill company with-
out any reason except that she has for some
time past been subject to fainting spells,
which the manager of the Doctor Bill com-
pany claimed incapacitated her for her duties.

Mrs. Knight says that she has been subject
to fainting spells since she was three years
old, but they have never interfered with her
work in any way, in years past. She claims
that her discharge is unjust and wishes her
personal and professional friends to be
apprised, through THE MIRROR, of the true
state of this case.

In a personal letter received from Manager
George W. Sammis, of the Dr. Bill company,
he states that Mrs. Knight's illness caused
serious inconvenience to the company, and
that on several occasions it was necessary to
ring down the curtain in the middle of an
act.

The difference between Manager Sammis
and Mrs. Knight is regrettable, as Mrs.
Knight made a hit in the part of Mrs. Brown,
and her engagement provided for the needs
of her demerit husband.

Nevertheless, if the facts, as they are stated
by Mr. Sammis are correct, his course seems
to have been justified. Mrs. Knight denies
Mr. Sammis' statement, however.

THE DREWS' TOUR.

Mr. and Mrs. Sidney Drew have every-
thing arranged to inaugurate their starring
tour in Mr. Gordon's "peculiar" comedy,
That Girl from Mexico. They will be seen
here at the Standard Theatre on Dec. 21, and
THE MIRROR is informed that everything is
progressing toward making it a pleasant,
social, as well as an artistic event.

A special interest attaches to these latest
aspirants for stelar honors, in that they are
the youngest members of two celebrated the-
atrical families. Sidney Drew is the son of
Mrs. John Drew, and Mrs. Drew (Gladys
Rankin) is the daughter of that vigorous
actor, McKee Rankin.

Persons who have witnessed the rehearsals
of the comedy assert that it is replete with
wit and humorous situations, and that it
compels laughter throughout.

Special music has been arranged by Mr.
Jesse Williams, and the comedy will be pro-
duced under the personal direction of the
author.

Frances Comstock will make her metro-
politan debut in a congenial role, and the
organization will include some capable and
well-known people. Alexander Comstock is
directing the tour.

MAY WALDRON.

May Waldron, whose picture THE MIRROR
publishes on its first page this week, was
married, as everybody knows, to Stuart
Robson last month. Miss Waldron is a hus-
band woman and a vivacious actress. She was
in the cast of The Henrietta when it was first
produced at the Union Square Theatre five
years ago. She has remained with Mr. Rob-
son ever since. She is now appearing as the
knowing widow in The Henrietta, and she
acts the part with much expression and
diverting conceit. She was Kate Hardcastle
in Mr. Robson's revival of She Stoops to Con-
quer. It is to be expected that she will play
many leading parts within the next few years
as leading lady of the Robson company.

LILLIAN ROWLEY PAYS SALARIES.

We have received from the Lillian Rowley
company the appended round robin, which is
self-explanatory:

NEW YORK, Nov. 13, 1894.

To whom it may concern.
We, the undersigned, of The American Girl com-
pany, would state that our salaries have been paid
in full, also our fare to New York, also our ex-
penses from closing Oct. 24 to date, as per contract,
and we have released Miss Lillian Rowley from any
further obligations. Frank Bell, Pope Cooke, Mar-
ga et Wald, P. L. Jarvis, Clara Canary, Robert B.
Holland, William H. Taylor, Annie Deland, and
Florence Hayward.

P. S.—We will extend our sympathies to Miss Row-
ley for the unfortunate illness of her child, which
necessitates the temporary closing of her prosper-
ous season.

THOMAS MELORE WRITES TO THE MIRROR.
from Grand Rapids, Mich., in regard to a
play, The Sheridan Spy, which he dramat-
ized from a story called "The Girl Spy of
Sheridan." His right to dramatize the
story has been questioned, but in proof of
those rights Mr. Melore encloses copies of
letters received by him from the author of the
story John De Morgan, and the publisher,
Norman L. Munro, giving him permission to
dramatize it.

OBITUARY.

William H. Smith, manager of the Stand-
ard Theatre, at St. Louis, died of heart
disease in that city on Dec. 4. For the last
three months he had been a sufferer from
Bright's disease. Mr. Smith was born at
Norwich, Conn., in 1826. He married at an
early age, and went to San Francisco, where
he leased the National Theatre, rechristening
it the Varieties. Many noted artists appeared
under his management, including Lotta,
whom he engaged to sing at a salary of \$200
a week. Early in the '60s, Mr. Smith or-
ganized the California Minstrels, and made
a tour of Australia, Japan, China, and South
America. He was afterward manager for
Joseph Murphy and the Ben Cotton Minstrels,
and engaged in various enterprises. He went
to St. Louis in 1880, and assumed the man-
agement of the Theatre Comique, afterward
going over to the People's, now Hinchins'.
In 1883 the Standard Theatre was built for
him, and this he managed until his death.
The remains will probably be sent to Nor-
wich, Conn., for burial.

Jerome J. Carpenter, who starred for some
years in Grizzly Adams, Monks, and Golden
Gulch, of which last play he was the author,
died in Durant, Miss., on Nov. 25, of con-
sumption. He was born in Jackson, Miss.,
Oct. 17, 1845, and had a successful career as
manager of the People's Theatre at Omaha.
In 1880 he took the road with Carpenter and
Cram's Circus, in which he had an interest.
In '84 he went with the Zouave Minstrels,
which he managed until '88, when he accepted
the management of the Star Theatre in Chi-
cago. That year he married Mattie Goodrich
and went on the road with his wife in the
plays with which he afterward became identi-
fied. The deceased left a widow and three
children.

Frederic Stanislaus, the composer and
musical director, known in this country, died
on Nov. 22 at Hammersmith, England. He
was forty-seven years old. He composed the
opera, The Lancashire Witches.

MANAGERS' MESSAGES.

CHICAGO, Dec. 7.—The Dazzler crowded the Hay-
market to-night in spite of a blizzard and made a
distinct hit never surpassed in this theatre.

WILL J. DAVIS.

NEW ORLEANS, La., Dec. 6.—Cold Day company
opened to standing room only in heavy rain against
The Little Tycoon and Barren of New York.

PHIL C. BRAYTON.

CHICAGO, Dec. 7.—Special train, consisting of four
cars, 112 Wisconsin Central line, conveying Co-
grove and Grant's Comedians in The Dazzler, made
the run from Winnipeg to Chicago in ten hours
and thirty-three minutes, which is the fastest
special ever made between Minneapolis and Chi-
cago. This run was against time, or forfeiture of
railroad transportation.

JAMES C. FORD.

General Passenger Agent.

CHICAGO, Ill., Dec. 7.—The Clemenceau Case
played at 8 P. M. both afternoon and evening at
the Clark Street Theatre with Sarah Johnstone and
Willard Newell in the cast.

W. C. NEWELL.

THE WITCH.

At this day it is difficult to understand the
waves of superstition that have, at different
periods, swept over the world. But a strong
belief in the supernatural is the instinctive
tendency of the untutored mind. And this,
in the narrow teachings of bigoted theology,
engenders superstition.

Cotton Mather, so earnestly honest, undoubtedly
sincere, and enthusiastic in proselytism, was
an ascetic bred in the most orthodox of Cal-
vinistic beliefs, with a latent faith in super-
natural interposition. What wonder then
when he came in contact with the apparently
unaccountable incidents of the witchcraft
frenzy that took possession of Salem in 1692,
that he felt it his duty to stamp it out by
torment and execution. To meet possession
by extermination. That was the way it had
always been treated in the older countries.

The interest of The Witch, which Marie
Hubert Frohman is making such a success of
through the country, is in its absolute fidelity
to the scenes, characters, and atmosphere of
the time. Like all great plays, it is simply
and naturally true to life, and is founded on
the sound basis of historical accuracy. It
must be seen more than once to be rightly
appreciated. The first time it fascinates; the
second, it interests; the third, it satisfies.
When you hear Justice Hathorne propound-
ing those queries in the trial scene (which are
taken from the actual records of the Salem
trials), you seem to see and hear Cotton
Mather; when you hear Elizabeth Leyden
testify how she is being tortured, Longfel-
low's tragedy, "Giles Corey of the Salem
Farms," is recalled; when you see that angel
of purity, Marguerite, tortured, as upon the
rack, by the blind fanaticism of those mis-
guided, credulous bigots, the memory of the
slaughter of the innocents comes back to you.

And then the contrast of the cloistered life
which Marguerite lives in the first act, with
the turbulent life of the world which follows,
is most artistically presented.

And the tender, unswerving devotion of
the Indian, as against the fickleness of more
civilized humanity, forms a most effective
background.

It is doubtful if any other could be found
to so well impersonate the angelic sweetness,
simple purity, and steadfast heroism as does
Marie Hubert Frohman. She seems the very
embodiment of the part.

And Charles Fehlinger seems to have com-
pletely grasped the temperament of a man
amidst such environments as surrounded
Walter Leyden. He plays the part with
rare discretion and reposeful strength. There
is a great temptation to rant in a play of this
sort, but he commendably avoids it, and
makes all points with a suggestion of reserve
power that is satisfactorily legitimate.

The support is most competent, and the
settings accurate and very picturesque.

WILLIAM FRANCIS SAGE.

RACHEL DEANE succeeds Mrs. George S.
Knight at the Dr. Bill company. Miss Deane
will join the company in Denver on the 14th
inst.

REFLECTIONS.

MANAGER JOHN HARRIS writes that Christ-
mas is open at Reading, Allentown, and
Hackett. He would like to hear from good
attractions.

Two critics who "did" The School for Scand-
al at Italy's in the World, on Dec. 3, is in
error. He said that with the death of John
Gilbert died the greatest master of the part
of the Mastering good Sir Oliver. John Gil-
bert never played the part. Kately Hall
may have meant Sir Peter.

EDWIN M. RYAN will return to the One of
the Finest company on Wednesday.

It is reported that a real live English Earl
is playing in Only a Farmer's Daughter, and
that his *distingue* air is alone worth the price
of admission.

MR. AND MRS. SIDNEY DREW's supporting
company will have in it Harry Brown, Lor-
mer St.illard, Donald Harvill, Norman
Campbell and Philis Rankin. The tour will
begin at Buffalo on the 14th inst.

JAMES W. MORRIS, of the Madison
Square Garden, has brought action for \$5,000
damages against M. Raymond, composer of
the opera Duetta, and against May Stancher
and Charles Raymond, authors of the libretto.
The manager claims that he has not received
\$4,000 which the defendants owe to pay him
for producing the opera at the Standard.
Miss Stancher has brought suit to recover
\$1,000 which she claims she paid to Mr.
Morris on the agreement.

LETTERS TO THE EDITOR.

HE THINKS OF OTHERS.

FORT WORTH, Tex., Nov. 25, 1894.

To the Editor of the Dramatic Mirror:
Sir.—Knowing there are many worthy persons
in the profession who from various causes are not
able to get a copy of the CHRISTIAN MIRROR, I
enclose the sum of one dollar for which you will
please send copies to such professionals as you
think will most appreciate them. With best
wishes,
Yours truly,
JACOB WASHER.

[We shall select, as recipients of Mr. Washer's
thoughtful kindness, professionals that are in the
hospitals under the care of the Actors' Fund.—
EDITOR DRAMATIC MIRROR.]

A LETTER FROM EDWARD MORRIS.

NEW YORK, Dec. 4, 1894.

To the Editor of the Dramatic Mirror:
Sir.—Two articles have appeared in the *Dramatic*,
concerning Miss Lea Raymond, George Berg
and myself, and now it is time for me to express my-
self. It was not sufficient for Miss Raymond to
correct the falsity of the statements; that is, it does
not appear so in the eyes of an editor whose sole
happiness is to arrange for a review on the most ad-
vantageous terms. He has always practiced that since
I have known of him; he wields a malicious pen,
but there is no denying it.

I would like to mention several things which
would not be permissible, but I will say this and
substantiate it: that a certain lady, an actress, had
a business interview with this fellow, when she
was grossly insulted by one of his unmanly propo-
sitions.

There this letter will not occupy too much of your
valuable space but I cannot seek redress in the
Dramatic—columns, and trust you will give
this your attention. Very respectfully,
EDWARD MORRIS.

MR. HAVEN AND JOSEPHINE.

40 WEST TWENTY-THIRD STREET,
New York, Dec. 5, 1894.

To the Editor of the Dramatic Mirror:
Sir.—A brief biographical sketch of Mr. Haven,
which appeared in the last issue of THE MIRROR,
contains the following sentence: "Her performance
of Josephine, Empress of the French, a drama by
Albert Roland Haven, was admitted, but the play is
not a good one."

Presuming that this comment originated with the
writer on your staff who prepared the sketch of
Mr. Haven, I will, for his benefit, make an other
quotation from THE MIRROR, the issue of Nov. 26,
1894, extracting the following from your Philadel-
phia correspondent's review of the play when first
presented in that city:

"The most satisfactory performance of the week
closing 24 was at the Park Theatre, when Mr.
Haven appeared in Albert A. Haven's historical
drama entitled Josephine, Empress of the French.
The play itself is a noble literary and dramatic pro-
duction, and in fact is of more importance and
value than any play seen here this season. The
theme, the divorce of the injured Empress,
was happily chosen, for no event of modern times
has ever aroused so much of human sympathy.

Mr. Haven's work shows that he has carefully
studied his subject, and appreciated its importance.
The reproduction of historical characters upon the
stage is a delicate task, but in this play it has been
satisfactorily accomplished, and the result in each
case has been successful portraits, in which each
personage stands out in proper dignity and dis-
tinguished by individual peculiarities. Mr. Haven
has never been seen in a more successful and ad-
vantageous position.

"The play was received with every sign of
favor, and drew crowded houses at each per-
formance. So great was its success, it has secured
an early date."

During the week Josephine was in Philadelphia,
that city did not lack strong theatrical attractions.
As you will see by referring to the issue of your
paper from which I have quoted, the Philadelphia
Theatre in the Ironmaster, Richard Mansfield in King
Richard III., and Arthur Conan Doyle in The
Lottery of Love.

There is a fine saying to the effect that consistency
is a jewel. Judging from a weekly perusal of THE
MIRROR for many years, I have thought that I
was a miser, for I have not been able to part with
it, and I have not been able to part with it, and I
was lost or stolen on the day Mr. Haven's tra-
gephy was prepared in your city. Perhaps the
person who prepared it was led to make the comment
to which I take exception, by the fact that Mr. Haven
is not playing Josephine at present. Allow me to
state for his information that the reason she is not
playing it is because I would not let her use it this
season as part of a repertoire of plays. She played
Josephine only for two consecutive seasons. Dur-
ing that time she played three engagements in it in
several cities. She wanted a new play for those
cities this season, and at the close of last season she
sent her manager to me with a proposition that we
should make a new contract that would allow her to
use Josephine as part of a repertoire of plays. I de-
clined to enter into such an arrangement, as I believed
the play to be good as a specialty for at least two more
seasons, seeing it has not been seen in all in a large
part of the country and but once in many places
where it is good for return engagements.

The fact that Mr. Haven's manager has stated
in your columns, or in those of one of your con-
temporaries, that she cleared, at one of your ex-
hibitions, with the play during last season, alone in-
dicates that my judgment was correct.

Yours truly,
A. R. HAVEN.

[We do not think that the jewel consistency is
missing in this establishment. Mr. Haven quotes
from the notice of Josephine that appeared in our
Philadelphia correspondence of Nov. 25, 1894. Mr.
Haven does not quote from the criticism of the New
York production of his play that appeared in our
local chronicle in the issue of March 22, 1893, al-
though the latter expressed THE MIRROR's opinion
of his work. Following is a specimen extract from
our criticism: "Mr. Haven has apparently pre-
ferred historical happenings to the invention of tel-
ling effects. Moreover, the heart interest does not
possess that touch of nature that makes the whole
world kin."—EDITOR DRAMATIC MIRROR.]



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THE DARK SIDE.

The Columbia Opera company has gone to pieces at Los Angeles, Cal. The members of the company are stranded there. The direct cause of the smash-up was that business was commensurate with the quality of the attraction. Dr. Alexander Hogsbend, the "angel" manager of the Columbia, has returned to San Francisco with an empty barrel, and a ripe experience.

Word has reached Philadelphia that the Mack Charles Opera company stranded in Lancaster, Pa. Edith Newton, a young Philadelphia girl, a member of the company, attempted suicide by turning on the gas in her bedroom. The company left Philadelphia only two weeks ago. It was composed principally of the members of the late Philadelphia Casino company.

"The company producing the play of Lynwood under the name of The Blue and the Gray, is in sad straits," writes our Portland, Me., correspondent. Our Belfast, Me., correspondent reported it disbanded, but Stage Manager Day, of the company, denies that the tour has closed.

The Hand of Fate has been very severe in the case of the company of that name. The company came to an end last week at Joliet, Ill. The scenery was better than the business.

William Garen, business manager of Haylin's Pair of Jacks company, writes concerning the report that that company would close on Saturday next: "We have no idea of closing, nor do we intend to. We have made some changes in the cast of late in order to strengthen the show. We are booked up to the first week of May, and will run that long, unless the world comes to an end."

Our Pittsburg correspondent telegraphed us as follows on Friday last: "The Son of Monte Cristo company has passed over to the dark side. It played in the coke region. A hotel-keeper of Dawson followed them, and attached their baggage here yesterday. J. C. Hays is the manager. Several members of the company have gone East."

The Irene Kent company closed at Ypsilanti, Mich., last Thursday night. The company had been out three months. Miss Kent writes to THE MIRROR: "The cause of closing was bad management and bad bookings. The company's fares to New York were all paid."

C. F. Whitaker, one of the proprietors of the Soap Bubble company, recently reported closed by our Birmingham, Ill., correspondent, sends us a letter of denial, in the course of which he says: "The case is simply this: We closed in Pekin, Ill., and jumped into Chicago, made some changes in the show, and opened in South Bend on Thanksgiving Day to good business. Our time is booked nearly solid for the season, and we are working East."

The company acting Martha Morton's The Merchant on tour, will close season in Brooklyn this week. The time booked for The Merchant will be filled by the Frederic Bryton Ralph Delmore combination in Forgiven. The reason given by the management for the sudden closing is that the public does not like the play. It will be remembered that certain newspapers criticised A. M. Palmer's judgment in declining to produce The Merchant after its production in this city at the Madison Square. MacDonough and Kennedy have lost money steadily on this piece.

J. F. Dorchow, our correspondent at El Paso, Texas, writes that Jim the Westerner, booked early in the season for Nov. 27 at that city, did not materialize; that the advance agent did not reach there, and that it is understood in El Paso that the company stranded in East Texas.

It is reported that the leading members of the Fair Rebel company have been discharged and been replaced by a number of the supers of that organization. This change is alleged to have been made for the purpose of reducing the expenses of the company.

The benefit performance for the late Isaac L. Street, at the Broadway Theatre, on Sunday night, was seen by audience that filled the house. It was a success. Alice Williams, from the National Conservatory of Music, sang sweetly; Mabel Stevenson whistled tunefully; and Della Fox made her usual hit by singing "Pretty Girl." Among others who appeared were De Wolf Hopper, E. J. Rice, Thomas O. Sealrooke, F. F. Mackay, Louis Aldrich, Kate Davis, and Ruby Brooks. Among those in the audience were General J. S. Clarkson, the Baron and Baroness Blanc, Ben Stevens, Frank Sanger, and Ted Brooks.

The Students' Club of this city, which recently gave a successful entertainment at the Berkeley Lyceum in aid of charity, are rehearsing another play for early production.

MATTERS OF FACT.

Miss Marbury always has desirable plays on hand at her exchange, and she guarantees satisfaction to patrons.

The Reeves English Opera Bouffe company is meeting with great success in the satire on Faust. A. M. Miller, Jr., is no longer interested in this company, having sold his interest to H. B. Reeves.

The Opera House at Mt. Sterling, Ill., has lately been refitted, and new scenery has taken the place of the old. Davis and French, the managers, want a few good companies after the holidays.

The little hall in Frohman's Exchange may be rented by the day or hour for meetings, dramatic societies, rehearsals, etc.

Nab's, which house is now under the management of Emer E. Vance, has open time after Jan. 1.

Professionals desiring to buy a superb imported evening gown, may address O. care Miss O'Brien, who has one that she wishes to dispose of.

A first class attraction is wanted for Christmas, and for the week of Jan. 18, at Rand's Opera House, Troy, N. Y.

Edward Rochelle, the English actor who made a good impression while in this country, although his engagements were unfortunate, has returned to London, but he expects to come to this country again in the Fall of 1902.

W. Fred Gorton, an experienced amateur comedian, desires a situation with a good company.

Walter S. Hale, well known through his connection with several first-class companies, will be at liberty after Dec. 12.

Maclyn Arbuckle, who has been a member of the MacLean-Prescott company for three seasons, recently played Mr. MacLean's part of Mercutio successfully when that gentleman was absent at the time of his father's death.

A strong attraction is wanted for Christmas night, at Turner Opera House, Findlay, O.

Laura Lorraine, the clever soubrette, is a member of Gus Williams' company.

Park's New Opera House, at Louisiana, Mo., has just been completed. It has a seating capacity of 700, ample dressing-rooms, and a fine orchestra. E. A. Parks is the manager.

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JOHN DOHANY, Manager. NOTICE TO MANAGERS AND DRAMATIC AGENCIES. I am now booking time for Dohany's Opera House after February 10th, 1902.

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TO MANAGERS: It is known that this house has recently been refitted, putting it into a new building, which has a full capacity of 1,000 reserved seats. The house and it came into control of present management until late in the fall. Since then, only the best attractions have been played, and now we are looking for a first class attraction for Dec. 22, 29, Jan. 22, 29, 31, Feb. 1, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

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Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,500.

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Good open time to good attractions only can be had by addressing the managers. House seats about 500 or 600.

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L. J. SCHOLL, Manager. Seats 500. Good scenery. Population, 4,000. Dates open.

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Grand A. Vosseller, Manager. Seats 600. Complete scenery. Population, 6,000. Dates open.

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MIRROR INTERVIEWS.

XXII.—GIUSEPPE GIACOSA.

After being a guest on American soil for about six weeks Giuseppe Giacosa, the dramatist, left New York last Saturday for Italy, via Havre and Paris.

This was Giacosa's first visit to the New World, and he told me the impressions he was about to carry away with him were most favorable. Several of our leading clubs entertained him, and he met nearly all our prominent literary lights, including Mr. W. D. Howells, who has been in Italy and was able to converse with Giacosa in the language of Dante at the recent Lotos Club dinner, and Bronson Howard, for whose dignified mien Giacosa has great respect.

Coming as Giacosa did from one of the oldest, most remarkable, and one-time most artistic civilizations the world has seen, many of our Western idiosyncrasies must have appeared strange to him. He was frank enough to confess to me that they did. But he said that if the rudeness of Cincinnati and Chicago had shocked him beyond expression, he was greatly surprised—even charmed—with New York. And if you could have seen him as I saw him, going into ecstasies over the goods in certain Broadway stores, and spending recklessly the gold of La Dame de Chantant, you would not have doubted his sincerity. "We cannot buy these things in Italy," he said, as he ran his hands carelessly over some of Arnold and Constable's costly silks, or admired some of Tiffany's silver carving. "You Americans are fond of luxury. I had no idea there was as much in the country as I have seen during my brief stay here."

"Why are you hurrying back?"
"They want me back in Milan. I am professor of dramatic art at the Milan Conservatoire, and the classes open very shortly. I have nothing to stay here for now. Madame Bernhardt has produced my play and can get on without me. Besides," added Giacosa, his white teeth glistening between his ebony mustache and beard, "I have a wife and three little girls at home."

"Will you write another play for Sarah Bernhardt?"
"The success of La Dame de Chantant encourages me to do so. Indeed, Madame Bernhardt spoke to me on the subject. If I do it will be something on another order. This play, as you know, was taken from an old medieval story. Next time I shall write something more modern for her."

"Were you perfectly satisfied with the result of the production here?"

"Yes, although I admit the play requires a little revision. The third act is rather vague. But Madame Bernhardt gave it a superb setting. Her critics blame her for the long waits. That is not her fault. I never saw such slow stage hands as you have in your American theatres. Madame Bernhardt told me herself that she never needed more than five minutes."

"Will the play be done in Paris?"
"Yes, and in London, too. I believe Madame Bernhardt has arranged to appear in it in London next June."

"How came you to write for the theatre?"
"I had no particular training. I began to write poems and stories for the papers when a boy. I grew up and I went often to the theatre. The theatres in Italy are unlike those anywhere else. With the exception of the parterre—your orchestra—where the people stand, the theatre is entirely divided into boxes. These are not open like yours, but very private like the French *salon*. The idea of this, I presume, is to conserve the aristocratic feeling which is so dominant in Italy. In England, France, America, people like to show themselves and their diamonds. In Italy they are more reserved. I think the custom has its good side."

"Then I began to want to write for the theatre, and I tried to write a play. I wrote A Game of Chess, which is still played in Italy. But it is too poetical. People like to read poetry; not to have it ruined by bad actors, though I have no reason to complain of those who played my little piece. Other plays are The Triumph of Love, in two acts; A Husband in Love with his Wife, in three acts; The Brothers-in-Arms, drama in four acts; and The Red Count, drama in four acts. I belong to the realistic school. I venture in realism, if slightly colored with romance, and I believe the public likes it. Realism has infused new life into the drama, which was languishing for want of something new. Realism is not necessarily nastiness. The play that reflects any phase of life truly, and depicts faithfully those minor details that seem trivial, yet which occupy so important a place in our lives—such a play is a realistic play. A play may portray the life of a saint, and it is portrayal is true, the play is realistic. But the probabilities are that the public would not be interested in a saint's life. It is a curious phase of our nature that we are most interested in the evil that men do. It is the knowledge of this morbid interest that prompts men like Zola to paint the dark rather than the bright side of life. Yet, whichever Zola chose to take, he would treat realistically."

"Do Italian audiences like morbid realism on the stage?"
"They do in the North, where, strange to say, they have few realistic writers, and they do not in the South, where realistic writers abound."

"Who are the most prominent playwrights of Italy?"

"Verga, Praga, and Rovetta. We lost our best dramatist three years ago. Paul Ferranti was a wonderful writer."

"Do you adapt much from the French?"

"No, in that respect our drama is national. We rarely go beyond the Pyrenees for a subject. My experience is that an audience is far more interested in a play reflecting its own life and manners than those of foreign people."

"Is the dramatist well remunerated in Italy?"

"Not so well as in other countries on account of the lower prices that prevail in the Italian theatres. The best seats are never more than about sixty cents. But I cannot complain. I received twenty-five per cent. of the gross for the first year of my play Triste aux Amours, fifteen per cent. the second year and ten per cent. the third year."

"Do the clergy and religious members of the community attend the theatres in Italy?"

"They do now more than they used to. The tone of our theatres and actors is better. But we Italians have no cause to be proud, especially those of us that are religious. It is a well known fact that the Popes, the Borgia, and others, used to give private dramatic performances at which the actors and actresses appeared entirely destitute of clothing. After the performance the worst orgies were committed. And every one knows that Machiavelli, the famous statesman, and Galileo, the famous astronomer, both acquired some distinction as writers of indecent plays."

"Who are your best actors?"

"Novelli is a comedian of the highest merit and excellent in dramatic roles. Maggi is another. Eleonore Duse is our best tragedian, and Ando is another. Rossi and Salvini have given up producing new plays. The public is beginning to lose sight of them."

"Our talk was ended, and raising his herculean frame from his easy chair, Giacosa bade me farewell. 'I'm going to write my impressions of America when I get back. You may be sure I shall speak kindly of Americans.'"

ALI BABA.

CRANE'S MANY PLAYS.

Joseph Brooks, manager of William H. Crane, talked to the point for half an hour in the private office of the Star Theatre. When he had ended, the Mirror reporter's note book contained this:

"On Jan. 11, Mr. Crane will begin an engagement at the Star that will last until June. The opening piece will be For Money. It is by Augustus Thomas and Clay M. Greene."

"Do we expect to run it indefinitely? That depends on the great New York public. We, on the inside, like the play. We have reason to hope that it will fulfil our highest expectations. It will be produced elaborately. But we have other plays ready."

"For Money was remarkably well received when it was produced in Cleveland on Saturday, the 20th inst. The Cleveland critics gushed over it. The part that Crane plays combines a serious and a comic interest. He is a wealthy leader of New York society. He is a composite of Ward McAllister and Jim Fiske. He is the leader of the 400, the commander of a large yacht club, and the colonel of a crack regiment of militia. While he is a commodore, he is afraid he will be seasick; while he is a colonel, he is afraid of death of war; and, besides, he has a real trouble confronting him—being wealthy, and having a daughter, he is afraid that all her suitors are only after his money."

"He engineers a strike to take place in an electric street car company, of which he is the principal stockholder—in order to give the impression that he is peculiarly embarrassed. In this way he hopes to find the true lover. He himself is in love with a dashing young widow, and he is afraid she is after his money. So he kills two birds with one stone. He finds the lover for his daughter, and the widow proves faithful. But the strike gets beyond his control. It ties up every street car line in New York. There are riots, and he is ordered out at the head of his regiment, to quell them. He shows, when put to the test, that he is a hero and dominates matters."

"One of the principal scenes shows the grounds of the Larchmont Yacht Club, with a birdseye view of a race in progress. In another, Mr. Crane appears on horseback at the head of his regiment against the rioters. Three hundred people are on the stage."

"Mr. Crane also has Clinton Stuart's comedy, Newport. It has been produced in Milwaukee and St. Louis. It is much more serious than For Money. It shows life at Newport, the contrast between the Anglo-Americans and the conservative American type. A retired commodore of advanced years has a young wife of whom he is fond. He gets into extravagances far beyond his means; then he speculates and gets in complications—much as did General Grant—that lead him to the brink of ruin."

"In addition, Mr. Crane has a play that has not yet been staged but of which we think a great deal. It is more on the lines of The Senator than the others. It is a comedy by Paul M. Potter, and is called The American Minister. Mr. Potter has done some very clever work in this play. He shows the workings of the American legation in Rome."

"Mr. Crane is also preparing himself to appear as Falstaff in The Merry Wives of Windsor and Falstaff in Henry IV. One of these comedies may be staged this year in New York, if business requires."

"The Senator will still have an important place in his repertoire. Its success on tour has been enormous. I think I can say without being disputed that it has done the best business of any comedy in this country. We change the bill because it is our policy to put aside a play before it is worn out."

GRIMES' CELLAR DOOR.

James R. Mackie, the star of Grimes' Cellar Door, a play that has done remarkably well in a pecuniary way for several seasons past, was seen by a Mirror reporter on Monday.

Mr. Mackie reports business far beyond his expectations this year. From now until the end of the season, the bookings consist of week stands, and the business that brings Mr. Mackie to New York at present is to engage new singers and new people for his company to strengthen it.

Later in the season Grimes' Cellar Door will play an extended engagement in New York.

FOREIGN.

LONDON.

Nov. 12.—Last Monday Andre Messager's three-act opera bouffe Fauvette was seen at the Royalty Theatre for the first time in London.

The story of Fauvette is interesting, and affords plenty of opportunity to the composer. It opens in Paris in the year 1814. War is in the air, and conflict is about to be drawn and sent to the field of battle, which is in Africa. Fauri, Joseph and Treccort are among the young men whose fate is in the balance. The former is in love with Fauvette, and the two latter with Zola. They are somewhat jealous of each other, and Fauri becomes particularly jealous upon the arrival of an ex-actor who has been a student of vocal gymnastics at his own invention. The plot of the Fauvette cannot be considered until he has given practical proof of his efficiency. So the tenor proposes to Fauvette that she shall bind herself to him for three years. At first, Fauvette refuses. Fauri does not wish her to go on the stage, but when her lover has to go to the desert, he consents on the condition that the tenor provides the French money necessary to procure a substitute for Fauri. The tenor consents on the condition that Fauvette signs the contract immediately and leaves Paris at once without seeing Fauri. The latter, when his exception is offered him, indignantly refuses it and, thinking Fauvette has jilted him, goes to the wars. In Algeria he gets promoted for bravery and, when sent with a flag of truce to the Arabs to negotiate for an exchange of provisions, it having been learned that a French viceroy has been taken prisoner by them. This, of course, is Fauvette. A series of adventures more or less comical ensue between the French and the Arabs. Finally Fauri finds a resting place in Fauvette's arms.

Horace Lizard played Joseph, Harry Child Pierre, and Florence Bevin Fauvette. The piece is pure opera to life and neither more nor better than the average work of its class. There are several pretty tunes and the libretto is very bright and amusing.

Cons a lack, taken from a German source by Hermann Vezin, was matinee at the Opera-Comique on Thursday, in aid of the fund of the Women's International Library. The result of the performance was most successful. Consin Jack is a farcical comedy in which love, modities and impossibilities make a diverting but pedantic plot.

Dion Boucault's After Dark was revived last Monday at the Princess Theatre.

Hook and Eve by Mr. Elie Norwood is to be done at the Opera-Comique to-night.

John of Arc will go to the Southborough Theatre on Dec. 12. Florence St. John will probably assume the title role.

Mr. Montefiore has elaborated a scheme to supply provincial towns with well appointed rooms for the occupation of actors and actresses on tour. Each house will be conducted in strict compliance with professional norms and means, at the charges not exceeding those now paid for the dismal and dirty professional lodgings which actors have had to put up with hitherto in provincial towns. The scheme is co-operative, and at present experimental. There is no doubt about it being warmly welcomed by the profession.

A. F. D.

PARIS.

Nov. 20.—I could not devote my letter this week to better use than by giving you Henri Fouquier's explanation of the prevailing paucity of French plays.

Says M. Fouquier: "One of the signs of a crisis in dramatic art is that the critics, as a body, no longer agree as to the merits of a new play. Thus, you will say, may happen every day. Works that the critics like exceedingly are not liked by the public. But this cannot continue. sooner or later a change will come and in all probability it will be the triumph of the minority over the majority as it is in politics."

The fact of the matter is that people who go much to the theatre want something new. They are tired of the old. The dramatic anchor has been turning out the same kind of play year after year, and each year he has become more feeble and in rapid. Two or three years before August died I begged him to write another play. None, better than this master, could depict either to praise or blame, those changes that our democratic regime has effected on a society. For August was a realist. He told me, with a melancholy shake of the head, that he felt something new was wanted, but he was afraid to embark for unexplored regions. It is this doubt that prevents our best writers from attempting to depart from conventional lines.

Let us examine the actual production of to-day. The theatre is a comedy, only by revival of Victor Hugo's works. Melodrama is now a subject for railers. Spectator plays have become commonplace and vulgar. Vanille has degenerated into farce. Sentimental comedy, even when interpreted by our best actors, possesses no longer. Can anything be more significant than the recent failure of George Giza's new play? How tired we are of those characters—eternally the same. Yet it seems that were they not there the theatre could not exist. The villain, the hero, the virtuous young girl, the quarrelsome mother-in-law, etc., etc.

I do not wish to praise the Theatre-Libre too highly, but it is incontestable that it is forming a school of writers who are trying to infuse new blood into our theatre. These writers have a horror of conventionalism and commonplace sentimentality. But the fault of the Theatre-Libre is that it caters to the morbid, and mistakes nastiness for boldness of ideas. I am willing that truth should enter on our stage. But it should be truth told by artists. It is the lack of really good plays that causes our drama to languish. A crisis in play-making has come. The public wants something new. Who will give it them?

AUSTRALIA.

SYDNEY.

Oct. 10.—On Monday evening, Sept. 24, Nellie Farren, Fred. Leslie, Charles Danks, Fred. Storey, Grace Pedley, Selva Grey, and all the lesser lights of the London Gaiety Burlesque company made their reappearance at the Theatre Royal in Ruy Blas and The Blue Room. The house was overflowing. Every nook and corner of the building was filled. The business was excellent, and the stalls, stalls, and upper circle, but a great falling off in the prices, which were seven shillings and six pence, thus driving the people who usually attend the dress circle to the reserved stalls.

To-night, Saturday, the company produces, for the first time in Australia, a new play, Elsie and the Late. The booking for the first night is very heavy. The company leaves for New York on Nov. 2.

J. C. Williamson's Comic Opera company closed at the Theatre Royal, Melbourne, last night. It had played jointly to Adelaide, a few days later, where they are at present.

George Rignold and company, after appearing nightly for four years at Her Majesty's Theatre, have vacated their old quarters and gone to the Royal in Melbourne. Their season closed here in Lights of London on the night of Sept. 25.

Laura Villiers and a new English dramatic company, who have had a fairly good season at the Theatre Royal, Melbourne, commenced their Sydney season at Her Majesty's on Sept. 25. They opened in A Celebrated Case, which ran for two weeks to fairly good business. It was succeeded last Saturday night by the first production in this city of Woodharrow Farm, which drew a good house, considering current attractions.

Hiscock and Wilson's pretty Garrick Theatre has been packed for many nights past by the Netherlands-Cartwright organization. These actors have made themselves great favorites, and have produced several pieces entirely new to Sydney, among them being The Village Priest, by Sedgely Grundy. In the cast were: Lawrence Conley, Jenny Watt Tanner, Nellie Lyons, and Mary Kingsley.

The other pieces produced during the season included a revival of The Middleman, The Idler, and, for the first time by this company, A Scrap of Paper. The season was brought to a close on Friday, Sept. 25.

The Darrells, George and Christine, commenced a season at the Garrick Theatre last evening. Their opening piece was entitled The Sun-

downer, written by George Darrell. The play, like most of those by George Darrell, depicts Australian life, and like most of his other plays, is really good. The company consists of many Australians, and I believe, it is the intention of the author to present a number of his plays before an English audience next season. On Saturday last the Darrells produced for the first time in Australia, the play of The Criticism, Brough and Boucault have got some excellent pieces on the boards. One is Dion Boucault's Devotion which although well acted, he utterly failed, and a good play for a failed. This was succeeded on Sept. 25 by the first production in Sydney of a play called Peril. It was acted here more than a year ago (April, 1908), under the title of Friends, by Lytton and Garner's London Comedy company. This also failed. It gave place on Sept. 25 to another old friend played by the Brough and Boucault company under the title of Led Astray. In the present production at the Criticism, Louise Bouverton (Mrs. J. F. Sheridan) makes her reappearance after many years' absence from the stage. Mrs. Brough appeared as the heroine and injured wife, and acted better than she has ever done. She received several calls during the evening. G. Sutton Vethersdale played the part of the husband and acted splendidly. Led Astray will be withdrawn Oct. 6 in favor of Sunlight and Shadow, in which Charles Frank, the new arrival from London, will make her first appearance in Australia under engagement to Brough and Boucault.

Nov. 2.—The theatrical business in this city during the last few weeks has been very unsatisfactory. Out of the four theatres open not one can be said to have done well, not even the Theatre Royal, with the renowned London Gaiety Burlesque company on the attraction. The season of this company closed last Wednesday, Oct. 25, with Ruy Blas. Nellie Farren did not appear on account of indisposition. The company left the following night by mail train for Melbourne, and thence to Europe, where, I believe, they open at the Gaiety Theatre, London, on Dec. 2. The Royal is now occupied by Alfred Hampster, his two daughters Lily and Rose, and a big company for twelve nights in Robbery Under Arms. They will be succeeded by McMahon's Comic Opera company on Nov. 12. In the latter, recently performed with much success in Melbourne.

The Barris closed at the Garrick Theatre, after their four weeks' season, on Oct. 25. The business was only moderate. They were succeeded on Oct. 25 by George Leitch and company in The Librarian, otherwise known as The Private Secretary. Under this new name it did not take, and last Saturday it gave place to one of George Leitch's pieces, entitled Coming Home, or, Sooner or Later, to Grind. Next Saturday night, Nov. 7, Louis Lee, I. P. Burnett and company will commence a season at the Garrick, opening in Run Wild.

Laura Villiers and company at Her Majesty's Theatre have fared no better than the rest. Their present bill, The Dancing Girl, drew very fine houses. Their season will shortly close, and George Rignold and company return from Melbourne. The Criticism Theatre has also had its share of illness, although it has done better business than the rest, but King Influenza has made himself felt among the company, several members having for a time dropped out of the cast. The manager, Mr. R. J. Moore, has been laid up with a severe attack. The present bill is Society. Mr. F. E. Hiscock, part lessee of the Garrick Theatre, proposes shortly taking a trip to America in search of talent and plays.

Sells Brothers' Circus, Menagerie and Hippodrome, a part of which arrived in Australia by the last American mail, open on Moore Park on Nov. 15.

MELBOURNE.

Oct. 10.—J. C. Williamson's Comedy company opened at the Princess' last week in The Late Lamented. The cast included: Maggie Moore, Maggie Knight, Teddie Rowe, G. H. Scrazelle, Johnny Gourlay, Edwin Kelly, and others. The piece failed to draw, so it was removed and farce-comedy substituted.

At the Alexandra Theatre, Madame Simonson's Italian Opera company appeared in Rigoletto, Norma, and other well-known operas. The business was uniformly good.

At the Theatre Royal, George and William Rignold, Kate Bishop, and Roland Watts Phillips appeared last week in The Merry Wives of Windsor to packed houses.

At the Bijou Theatre, Brough and Boucault's splendid comedy company are playing Jane to overflowing houses every night. This is preceded by Elsie Norwood's charming little comedietta, Hook and Eve.

LATER.—Business at every house is splendid. It is carnival time in Melbourne. Thousands are arriving daily from all the colonies and country districts and this is likely to last for some days yet.

At the Bijou Brough and Boucault revived A Night Off on Saturday, Derby Night.

J. C. Williamson's Comic Opera company returned to the Princess Theatre on the same night, after a good season in Adelaide. They produce two new operas this season, La Cigale and The Merry Monarch.

The McMahon's with their opera company have entered on their fourth week at the Opera House with The Corsair.

Fanny Simonson's Italian Opera company are still filling the Alexandra Theatre. They have recently produced Faust and Traviata.

George Rignold and company are doing enormous business with the Lights of London.

FOREIGN ECHOES.

The Left Turn, a farcical comedy, by Sutton Dane, will shortly be placed on the boards of the Opera-Comique.

Weeds and Wheat is the title of a drama now being considered by Manager John Hall, of London.

The famous English painter, Alma Tadema, has consented to model scenery and design the dresses for London Haymarket production of Hypatia, which will be produced about Christmas.

The 25th performance of The Late Lamented (Mr. Wilkinson's Widows) took place at the London Strand Theatre last week.

Henry Irving has been elected Hon. Vice-President of the English Elizabethan Society. This society, founded in 1895, with the object of affording its members opportunities for reading and discussing the plays of the Elizabethan playwrights, enter on a new session this year.

Sigrid Arnoldson, the Swedish singer, has been decorated with the Order *Litteris et Artibus*, one of the most distinguished Orders of Sweden.

George Richard, a French actor, died recently in Paris.

The following plays hold the boards of the London theatres: Drury Lane, A Sailor's Knot; Adelphi, The Trumpet Call; Savoy, The Kanch Girl; Lyric, La Cigale; Opera-Comique, The American; Gaiety, John of Arc; Haymarket, The Dancing Girl; Garrick, School; Criticism, Miss De-la-Rue; Toole's, A triple bill; Comedy, 400 paces; Strand, The Late Lamented; Princess, After Dark; New Olympic, A Royal Divorce; St. James, Lord America; Shaftesbury, Cavalleria Rusticana; Terry's, The Times; Avenue, The Crusaders; Court, Aunt Jack; Globe, Giorana.

In Paris they are: Theatre-Francaise and Opera-Comique, repertoire; Odeon, Kean; Chatelet, Michel Strogoff; Vauvilliers, Nos Intimes; Palais Royal, Monsieur l'Abbe; Gymnase, Mon Oncle Barnabon; Porte St. Martin, Voyage dans Paris; Nouveautés, Cocard et Biquet; Varietes, a triple bill; Gaite, Le Voyage de Suzette; Bouffes, Miss Heiety; Polies-Dramatiques, La Fille de Fanchon la Veilleuse; Ambigu, Le Re-imment; Cluny, Le Baron de Barmecide; Menus-Plaisirs, Le Coq; Chateau d'eau, Le Crime d'une Mer; Nouveau Theatre, Collier de Saphire.

SHE COULDN'T MARRY THREE.

No company ever has, and, in all probability, no company ever will play to the same succession of crowded houses that greeted Miss Lillian Kennedy while playing the important Hudson River towns during the past two weeks. Without a single exception, she tested the capacity of every building, and the dramatic correspondents attest the fact, and, best of all, her new play, She Couldn't Marry Three, has emphasized her popularity.

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the engagement at Paterson, N. J. It will probably be given a New York run later in the season.

Shiloh is to be presented at the Boston early in January. The production will be a magnificent one, and the piece will probably have a long run.

N. W. that the bill boards of the new Bowdoin Square have been erected about the city, theatregoers are beginning to realize the progress which is being made on the new house.

Procter and Mansfield have completed arrangements by which K. Hurt Downing will play a week at the Grand Opera House early in the new year.

Y. P. Post.

Abstract

The Bar and the Tartar co. is to come to the Globe Feb. 1, and on Feb. 1, the Lilian Russell Opera co. will begin its first Boston engagement at that house.

F. E. Fowle, who played the Inspector during the run of Margaret Fleming at Chickering Hall, has returned to journalism for a time, and has a position on the Boston Times.

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There is an increase in the number of clubs who arrange to attend the performances of The County Fair, and there is hardly a night without several of these parties.

John Stetson and William Han'ou invited the pupils of the Horace Mann School for the Deaf to attend the matinee performance of *Superba*. As the institution was a day school, the teachers could not take the pupils without the consent of their parents. Consequently, owing to the scarcity of time, the engagement had to be declined.

JAY B. BENTON.

LOUISVILLE.

Rhea at Macaulay's in the 4th Casino is the week's attraction. William Harris is excellent as Peter the Great. So is Smith Russell and the Bostonians are underlined.

Herrmann is drawing large audiences at the M.

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The juvenile Austrian Bird at the Auditorium drew large and well-pleased audiences. The Abbeydarian Opera co. v. s. La Sonnembur Tannhauser, and Flying Dutchman will be sung. Lost in New York is the Hare's offering, good business. Angelina next. At the Bijou Ivy Leaf is also drawing large houses. The beautiful scenery adds to the success of the play. Ada Henry Burlesque co. at the New Buck tiled a successful engagement as v. Biffy Lester's Big Show follows. Sir Edwin Arnold is to lecture at the Masonic in the near future. Manager J. H. Robb, of Memphis, made a flying visit during the week. Emma Varna, joined the Mayo co. here, playing a difficult part in The Athlete upon a very short notice.

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Allice Durham, who made her debut at Macaulay's a short time since, is lying dangerously ill at her home.

Teasarkana, the wine-dancer, with the Henry company Louisville girl. She was wellknown here before her advent upon the stage. She is really a wonderful dancer.

The death of J. J. Florence called for many expressions of regret in this community where he was very well known.

The CHRISTMAS MIRROR is awaited here with keen interest.

CHARLES D. CLARKE.

CLEVELAND.

W. H. Crane of the Opera House had a successful engagement Nov. 22-23. On the new company

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place was put on in a splendid manner. **Crossed out**
Lawn p. 5. **White Slave** 7-12.
Hyde's Specialty, **con week** 23-24 did a very big
business at the Star Theatre, **Parisian Vally** **con**
25-26 **Gus Hill's World of Novelties** 7-12
Hyde's Specialty **con** did not arrive in Cleveland
in time for Monday's afternoon performance **on**
account of a railroad wreck. A large and **once** **had**
gathered.
Clara Greene and Augustus Thomas, **accom**
panied by their wives, were in the city last week.
Writing Allen has resigned the position of **locat**
manager of the Lyceum Theatre to accept that of
local press agent of Forepaugh's Combined **Circ**
Menagerie and Spectacle for next season. **He**
takes up the duties of the latter position within
few days. Mr. Allen has been with Forepaugh's

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for a number of years, but the position he is to assume is a distinct promotion, with a salary which he could not refuse. It is not known what will succeed him with Messers. Clark and Brady.

—JAMES C. NEW-ESSERIE.

CHICAGO.

Jane was well received by a large audience at the Columbia on the opening night, and the house has been filled at every performance. The comedy is amusing enough to please those who like genuine fun, but without lusciousness. The adapters of the piece for it is stolen from the French, did not work well. A curtain-raiser called The Better Place is commonplace. The work of the co. is excellent, particularly that of Johnstone Bennett as James Paul Arthur as Shaleton, M. C. Daly as Kershaw

and R. F. Cotton as William. Fanny Davenport to Izzy. Nat C. Goodwin presented a new play at Hooley's. It is entitled *A Gay Deceiver*. This comedy is no new one, and it was done much better by Charles Kean, and it was called *Fourteen Days*. Strauss wrote an opera called *The Bar*, that also had much to do with the plot. The Bar that also had much to do with it than this Americanized edition of the other two. Charles T. Vincent has the nerve to call himself the author. The plot is identical with the farce comedy *Fourteen Days*, but the scene and the dialogue have been changed for the worse. The plot is simple and in the original had mirth. Barker, a young married man, is arrested for disorderly conduct and sentenced to twenty days' imprisonment. He does not tell his wife to know so, and means to stay about being called away suddenly in the night. The next morning he is released.

with the wife, and makes the most of his chance while Bunner is in his power. When Bunner comes home there are lots of things to be explained. With the exception of Mr. Goodwin's comicities, and the acting of William Beach as the Warlen, the play failed to fill the various parts. Mr Goodwin should drop A Gay Deceiver quickly. James O'Neill 6-10

The Country Circus continues at McVicker's.

A Texas Steer is at the Grand Opera House. A crowd of pretty women, in the midst of a remarkable return engagement at the Opera House. The theatre is packed every night. Same Gra-

A Knotty Affair is at the Haymarket. Kate Catlett 6-10.

Fazio Romani drew well in the Academy. 6-10

Corinne had a prosperous week at the Alhambra in Carmen. Fabio Romani 6-19.

PENSACOLA—Opera House. Hard Team N.

Wattie Vickers in The Circus Queen 2. Rice's Evening line 1. Inventive Hard 7

BOONVILLE
VATE SHERIFFS

MEXICO—**FERNIS GRAND**: The Private Secretary gave a fine performance Nov. 26 to a good house. McGinty's Troubles 1.; World Against Her 16.

HANNIBAL—PARK OPERA HOUSE: McCarthy's Minstrels Nov. 25; 26 and business. Charity Ball to a large and delighted audience 25.
CLINTON—CITY OPERA HOUSE: Mattie Vickers

WICHITAN.

KALAMAZOO—**ACADEMY OF MUSIC.** James Reilly in *The Broom in Her Hand* pleased a small-sized audience Nov. 22. *The Hearts of New York* did excellent business Thanksgiving night. *The Still Alarm* gave a satisfactory performance to a large

OWOSSO—SAINSBURY'S OPERA HOUSE: The Holden Comedy co. began a week's engagement Nov. 23, opening in *A Midnight Call*. Positively the worst acting in your correspondence ever saw. Since

Mrs. Kent.—**OPERA HOUSE:** Fast Mail (North-
ern) to a fair house.

SAGINAW.—ACADEMY OF MUSIC: The East
Wall Nov. 25; large house. James Reilly in The

GRAND RAPIDS.—**Powers:** Primrose and West's Winstons had the largest house of the season, and presented an excellent entertainment. Billy Emerson has just joined the co. Lights and

ANN ARBOR.—**OPERA** House: Irene Kant is small but dress. Clemenceau Case.

PORT HURON—City Opera House: Ole Olsen Nov. 28; hair bou-e. Ole's Scandinavian dialect is so bad or so good, I don't know which, that it is impossible to understand hair wh't he says. Williams and Burton, co. in K. L. E. at 10 o'clock.

...and then to Mr. Kelly's apartment to a poor house. Had they had the cause they deserved they would have played to empty seats. It's about time the management turned over a new leaf, and give us something worth going to see. These

JACKSON.—**HARRARD (Mrs.) & House:** Mr. Van Cortland closed a successful week's engagement Nov. 25.

JACKSON.—ROBINSON'S OPERA HOUSE: Will E. Burton in Tom Sawyer to night; Buster—Nov. 25. London Gaiety Girls; Vernona Jarbeau.

WEDNESDAY—**OPERA HOUSE**: Tom Sawyer Nov. 25; small house. Jennie Holman 20c. 5.
MERIDIAN—**OPERA HOUSE**: Elsie Leslie in Prince and Pauper Nov. 24; good house. U. C. Grey 25; good performance to a small house. P. 20c.

GREENVILLE —**OPERA HOUSE:** Three good-sized houses warmly welcomed J. H. Huntley, an old favorite here Nov. 23-25 with matinee 25. Bill Stone and A. D. De la Riva, both new here.

VICKSBURG.—**OPERA HOUSE:** Huntley co. Nov. 26-28, crowded houses.

ANACONDA.—Ewens' Opera House. John

T. Kelly and U and I co Nov. 27 to the butcher house this season. Kelly is a favorite here. Gutter-Davies co. in The Buglar s.—ITEM: A stock co. is being formed to build a new opera house, with Marcus Daly, the copper king, at its head.

GRISMER. - GRAND OPERA HOUSE: Grismer Davies co. played to fair-sized audiences Nov. 23-25.

LINCOLN.—NEW LANSING THEATRE: The opening of the new Lansing N. v. by the Liland Law co. was made the occasion of a great social demonstration. The completion of the new house has been

anxiously awaited by the theatregoers of this city and marquette, balcony and gallery were filled on the occasion. Theatre parties were numerous and full dress predominated in the boxes and lower portion of the house — PUSKAS, RITA, EVANGELINE

17 and Roy L. Royce so as did good business. An enterprise of the *Daily State Journal*, of this city filled the auditorium of the Palace on Saturday afternoon with fifteen hundred happy children. Coupons were printed in the Friday *Journal*, which

HAST NGS.—KIRK OPERA HOUSE. Old Home stand Nov. 20; good business. Freeman's Ward 2, their house. Play started in the second act, 8 o'clock.

by a fight between James McNery and Manager Wesson, both of the Fireman's Ward co. Local manager Neids acted properly and promptly in stopping the performance, as there might have been a panic and stampede among the audience. The

OMAHA. BOYD'S THEATRE: Gilmore's Devil Auction co. Nov. 28 to average business. George H. Adams as Toby was sufficiently agile and picked up the children. The children, however, were not

the children. The identity of Louise Dempsey as the Fairy Protector, as consisted largely of a good point. There are one or two new features in the band which are very good. Daniel Sully appeared in The W. L. G. on 30. Boys and Girls opened as it is a double engagement at the Forum street Theatre.

NEW HAMPSHIRE.
NASHUA.—THEATRE: A New England Home

CONCORD—**WHITE'S ORNAMENTAL HOUSE**: The Fred C. Spiv was played N. v. 26 of the very worst cast ever seen here. Audience large. Goodman's Musicals.

PORTSMOUTH — **BUSBY HALL:** The Josoph Adams Comedy Co. opened for a week — **FR. NK**

MANCHESTER—Opera House. Howard Atherton main star. Specialty on Nov. 27. Cole T. Hunt

NEW JERSEY.
NEWARK—**MINER'S THEATRE:** The Power

the *Press*, which was presented before N. V. for the first time in Newara, is a modern feature film drama, with many startling situations and scenes of scenery. The villain of the play puts to death a worthy young mechanic, whose wife then kills him.

been hopelessly in love with. The young mechanic is sent to Sing Sing, and his wife has a very hard time of it during his imprisonment. When he is released from the prison in which he has been unjustly confined, for violence against employers to re-


him through that powerful, girl's love-story. He is helped through his martyrdom by a lady friend, his wife, and, aided by the power of the press, finally triumphs over the villain, who is convicted of the crimes and sent to prison for twenty years.

scenery is very fine throughout and a together they proved a great success. Dr. Wolf signed Mr. Wang 7 (actor) COM. THEATRE. The large signal, which was presented to us was easily raised by those who had seen the show before.

due to the revision it has received at the hands of Henry C. D. Miles. The larger signal is a very true portrait of Western life; the events being located at Laramie, Wyo., a mountain station.

Monahan and Cheyenne K. I. way. A 1-1 in true, I stream—now poured, and a thought to the new play with unusual realism. The play, which had of the week, and on Thursday, 1910, at the New York V. ...

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MINNIE HAUK GRAND OPERA: Boston, Mass., Nov.
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MILTON ABBOTT OPERA: Middletown, Conn.,
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Arbor, Mich., 9, 10, Detroit 11, 12, Cuyahoga, Ont., 13.
RICHMOND, N. Y., 14, 15, Indianapolis, Ind., 16, 17, 18, 19, 20,
21, Chicago 21, 22, 23, 24, 25, Rockford 27, White-
water, Wis., 28, Racine 29, Marinette 31, Marquette,
Mich., 32, Wren 32, Man., 33, 34.
MILKIE WALKER: Montreal, P. Q., Dec. 7-12.
Detroit, Mich., 14-16.
MILK OF PARSIS: Springfield, O., Dec. 8. Circle
City, Mo., 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, Cumberland, Md., 23, Washington, D. C., 24, 25.
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